Church Music

Lenten Number

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LITURGICAL NOTES.

Ash Wednesday.

THE great campaign of penance known as Lent opens with the impressive ceremonies of Ash Wednesday. Before the eleventh century, as most of our readers may be aware, it was the custom of holy Church to inflict public penance upon such of her children as had been guilty of grievous sins. At the beginning of Lent these penitents confessed their sins, clothed themselves with sackcloth, and were sprinkled with ashes by the priests; then, after the recitation of the seven Penitential Psalms, the bishop thus addressed them: "Behold, we drive you from the doors of the church by reason of your sins and crimes, as Adam the first man was driven out of Paradise because of his transgression." Some responsories were then sung, after which the doors were closed upon the penitents until Maundy Thursday should witness their happy reconciliation to God. When the practice of public penance fell into disuse, it became customary to sprinkle ashes upon the heads of all the faithful. We have all sinned, and have merited not only the wages of sin, the death of the body, but also eternal death, from which we shall not escape unless we do penance. It is to remind us of this that holy Church puts the ashes upon our heads with this solemn warning: "Remember, O man, that thou art dust, and into dust thou shalt return." The chants which accompany this solemn rite are full of contrition and of hope in a merciful Lord ever ready to forgive.

The opening Antiphon begs of God to look upon us with the eyes of His compassion and to deliver us from the abyss of misery into which our sins have plunged us. It is taken from the 68th Psalm, a touching and beautiful prophecy of the Passion: the thought of our Divine Lord's sufferings for us will encourage us to enter upon the path of expiation and self-chastisement.

Antiphon.

Exáudi nos, Dómine, quóniam benígna est misericórdia tua: secúndum multitúdinem miseratiónum tuárum, réspice nos Dómine.

Ps. Salvum me fac Deus: quóniam intravérunt aquae usque ad ánimam meam.

Hear us, O Lord, for Thy mercy is kind: look upon us according to the multitude of Thy tender mercies, O Lord.

Ps. Save me, O God, for the waters are come in even unto my soul.

The next two Antiphons, sung during the distribution of the ashes, are taken from the Prophet Joel, who, foretelling at once a great plague of locusts and the future terrible day of judgment, bade the people turn to the Lord with fasting and mourning, and the priests in the temple to cry for mercy. To these words the Church adds the beautiful prayer of Mardochai: "Shut not the mouths of them that sing to Thee, O Lord." It is the ceaseless voice of praise rising up to heaven from many a hallowed sanctuary the wide world over that appeases the anger of God and induces Him to spare His sinful people.

Antiphon.

Immutémur hábitu, in cínere et cilício jejunémus et plorémus ante Dóminum: quia multum miséricors est dimíttere peccáta nostra Deus noster.

Let us change our garments for ashes and sackcloth: let us fast and weep before the Lord; for our God is very merciful to forgive us our sins.

Antiphon.

Inter vestíbulum et altáre plorábunt sacerdótes minístri Dómini, et dicent: Parce Dómine, parce pópulo tuo: et ne claudas ora canéntium te Dómine.

Between the porch and the altar the priests, the Lord's ministers, shall weep, and shall say: Spare, O Lord, spare Thy people: and shut not the mouths of them that sing to Thee, O Lord.

The following Responsory speaks for itself: now is the time for doing penance and obtaining pardon; and if we lose this opportunity, can we promise ourselves another?

Responsory.

Emendémus in mélius quae ignoránter peccávimus: ne súbito praeoccupáti die mortis, quaerámus spátium poeniténtiae, et invenire non possímus.

Atténde, Dómine, et miserére, quia peccávimus tibi.

Ps. Ádjuva nos, Deus, salutáris noster; et propter glóriam Nóminis tui, Dómine, libera nos.

Let us amend of the sins we have committed through ignorance: lest suddenly overtaken by the day of our death, we seek for time to do penance and find it not.

Look on us, O Lord, and take pity; for we have sinned against Thee.

Ps. Help us, O God, our Saviour, and for the glory of Thy Name, O Lord, deliver us.

The Introit of the Mass is taken from Chapter XI of the Book of Wisdom. Having humbled ourselves before God, we may now approach Him, and remind Him of His patience and His tender love for man; He spares us because He is the Lord our God; or, in the closing words of the above-mentioned chapter, "Thou sparest all, because they are Thine, O Lord, who lovest souls!"

Introit.

Miseréris ómnium, Domine, et nihil odísti eórum quae fecísti; dissimuláris peccáta hóminum propter poeniténtiam; quia tu es Dóminus Deus noster.

Ps. Miserére mei, Deus, miserére mei: quóniam in te confídit ánima mea.

Thou hast mercy upon all, O Lord, and hatest none of the things which Thou hast made; overlooking the sins of men for the sake of repentance: because Thou art the Lord our God.

Ps. Have mercy on me, O God, have mercy on me: for my soul trusteth in Thee.

The Gradual again expresses loving confidence in God's mercy: He has not only delivered us from our enemies, He has even humbled them before us, as He had dealt with the psalmist on the occasion for which this 56th Psalm was composed. David had cut off the hem of Saul's garment in the cave at Engaddi; he had had his pursuer in his power, and could easily have slain him, had not his spirit of faith withheld him from laying hands on the Lord's anointed.

The Tract is a beautiful and earnest supplication for pardon, which is repeated in the ferial Mass on Mondays, Wednesdays, and Fridays throughout Lent.

Gradual.

Miserére mei, Deus, miserére mei: quóniam in te confidit ánima mea.

V. Misit de coelo, et liberávit me: dedit in oppróbrium conculcántes me.

Have mercy on me, O God, have mercy on me: for my soul trusteth in Thee.

V. He hath sent from heaven and delivered me; He hath made them a reproach that trod upon me.

Tract.

Dómine non secúndum peccáta nostra, quae fécimus nos, neque secúndum iniquitates nostras retríbuas nobis.

Dómine, ne memíneris iniquitátum nostrárum antiquárum: cito anticipent nos misericórdiae tuae, quia paúperes facti sumus nimis.

Adjuva nos, Deus, salutáris noster: et propter glóriam Nóminis tui, Dómine, libera nos: et propítius esto peccátis nostris, propter Nomen tuum.

Deal not with us, O Lord, according to our sins which we have committed, nor punish us according to our iniquities.

Remember not, O Lord, our former iniquities: let Thy mercies speedily prevent us, for we are becoming exceedingly poor.

Help us, O God, our Saviour: and for the glory of Thy Name, O Lord, deliver us: and forgive us our sins for Thy Name's sake.

The Offertory Antiphon rises from confidence even into joy at the anticipation of our speedy deliverance, and of the healing of our spiritual maladies.

Offertory.

Exaltábo te Dómine, quóniam suscepísti me: nec delectásti inimícos meos super me; Dómine clamávi ad te, et sanásti me.

I will extol Thee, O Lord, for Thou hast upheld me: and hast not made my enemies to rejoice over me: O Lord, I have cried to Thee, and Thou hast healed me.

The Communion Antiphon conveys a useful lesson: if we would persevere through our career of penance, we must meditate on the law of the Lord, which obliges us to that penance; in this manner we shall bring forth the fruit of our good works, like a tree planted by the waterside.

Communion.

Qui meditábitur in lege Dómini die ac nocte, dabit fructum suum in témpore suo.

He that shall meditate on the law of the Lord day and night, shall bring forth his fruit in due season.

First Sunday of Lent.

In order to inspirit us for our forty days' battle, holy Church has given us as a war-song the 90th Psalm. It furnishes all the chanted portions of to-day's

Mass and several verses recur in the Divine Office throughout Lent. This magnificent canticle was sung by the Jews in times of war, or danger, or pestilence. It appears to have been composed in form of dialogue: two human voices are introduced discoursing on the loving protection of God over those who trust in Him; after which the Divine Voice is heard making the most consoling promises: Because he hath hoped in Me, or, according to the Hebrew, because he cleaveth to Me in My love, I will deliver him, etc. The Introit sets before us some of these great promises, and then tells who is he that will merit them: he that trusts in the help and the protection of the God of heaven, or, as the Hebrew has it, "in the shadow of the *Saddai* (the Almighty)." What greater motive for confidence than the mighty power of Him who shelters us?

Introit.

Invocábit me, et ego exáudiam eum: erípiam eum et glorificábo eum: longitúdine diérum adimplébo eum.

Ps. Qui hábitat in adjutório Altissími: in protectióne Dei coeli commorábitur.

He shall cry to Me, and I will hear him: I will deliver him and I will glorify him: I will fill him with length of days.

Ps. He that dwelleth in the aid of the Most High, shall abide under the protection of the God of heaven.

"Our wrestling," says St. Paul, "is not against flesh and blood; but against principalities and powers, against the rulers of the world of this darkness, against the spirits of wickedness in the high places." Yet in this terrible struggle we have nothing to fear: these spirits of darkness are not so strong as the holy Angels, who bear us up in their hands and guard us on all sides.

The Tract gives us almost the entire psalm, in order to inspire us with confidence in the goodness of God. If we are faithful in the battle, He will not only deliver us, making us to tread our fierce enemies under our feet, but He will glorify us when the victory is won and will show us salvation on the day of His and our resurrection.

Gradual.

Angelis suis Deus mandávit de te, ut custódiant te in ómnibus viis tuis.

V. In mánibus portábunt te, ne unquam offéndas ad lápidem pedem tuum.

God hath given His Angels charge over thee to keep thee in all thy ways.

V. In their hands they shall bear thee up, lest at any time thou dash thy foot against a stone.

Tract.

Qui hábitat in adjutório Altíssimi, in protectióne Dei coeli commorábitur.

Dicet Dómino: Suscéptor meus es tu, et refúgium meum: Deus meus sperábo in eum.

Quóniam ipse liberávit me de láqueo venántium, et a verbo áspero.

Scápulis suis obumbrábit tibi, et sub pennis ejus sperábis.

He that dwelleth in the aid of the most High, shall abide under the protection of the God of heaven.

He shall say to the Lord: Thou art my protector and my refuge: my God, in Him will I trust.

For He hath delivered me from the snare of the hunters: and from the sharp word.

He will overshadow thee with His shoulders; and under His wings thou shalt trust.

Scuto circúmdabit te véritas ejus: non timébis a timóre noctúrno.

A sagítta volánte per diem, a negótio perambulánte in ténebris: a ruína et daemónio meridiáno.

Cadent a látere tuo mille, et decem míllia a dextris tuis: tibi autem non appropinquábit.

Quóniam ángelis suis mandávit de te: ut custódiant te in ómnibus viis tuis.

In mánibus portábunt te: ne unquam offéndas ad lápidem pedem tuum.

Super áspidem et basilíscum ambulábis: et conculcábis leónem et dracónem.

Quóniam in me sperávit liberábo eum: prótegam eum quóniam cognóvit nomen meum.

Invocábit me, et ego exáudiam eum, cum ipso sum in tribulátione.

Erípiam eum et glorificábo eum; longitúdine diérum adimplébo eum, et osténdam illi salutáre meum.

His truth shall compass thee with a shield: thou shalt not be afraid of the terror of the night.

Of the arrow that flieth in the day, of the business that walketh about in the dark, of ruin, or of the noon-day devil.

A thousand shall fall at thy side, and ten thousand at thy right-hand; but it shall not come nigh thee.

For He hath given His angels charge over thee; to keep thee in all thy ways.

In their hands they shall bear thee up: lest at any time thou dash thy foot against a stone.

Thou shalt walk upon the asp and the basilisk; and thou shalt trample under foot the lion and the dragon.

Because he hoped in Me I will deliver him: I will protect him because he hath known My name.

He shall cry to me, and I will hear him; I am with him in tribulation.

I will deliver him, and I will glorify him: I will fill him with a length of days, and I will show him My salvation.

The Offertory Antiphon once more bids us trust in the protecting power of God. The words "under His wings" remind us of our Lord's loving tenderness, when He would fain have gathered the children of Jerusalem as a hen gathers her chickens under her wings. The truth of our holy faith is the shield wherewith we are "able to extinguish all the fiery darts of the most wicked one."

Offertory.

Scápulis suis obumbrábit tibi Dóminus, et sub pennis ejus sperábis: scuto circúmdabit te véritas ejus.

The Lord will overshadow thee with His shoulders, and under His wings thou shalt trust: His truth shall compass thee with a shield.

The Communion Antiphon repeats the words of the Offertory, with their meaning deepened and intensified by the intimate union which now binds us to our Divine Protector.

Communion.

Scápulis suis obumbrábit tibi Dóminus, et sub pennis ejus sperábis: scuto circúmdabit te véritas ejus.

The Lord will overshadow thee with His shoulders, and under His wings thou shalt trust: His truth shall compass thee with a shield.

"PAX."

GREGORIAN RHYTHM.

A Theoretical and Practical Course.

BY DOM ANDRE MOCQUEREAU, O.S.B.,
Prior of Solesmes.

PART II.—Chapter II.

III. The Metz Rhythmical Signs (*Continued*).

i. Rhythmical Signs Proper (Continued).

119. It is, moreover, necessary to repeat here the remark already made on the subject of the two *punctums* of Saint Gall (II, 71): the rhythmical meanings of these two *punctums* can hardly be gathered save in the neumatic groups where the contrast between the two forms appeared clearly. Outside of this, the Messinian scribes use, in current script, the *long punctum* (as in figure 109), which has then no more rhythmic value than the Saint Gall *punctum planum* in a similar case.

120. This indecisiveness in the signification of like signs is entirely in the spirit of that epoch, when oral teaching occupied so important a place. Far from being astonished at it, we should, on the contrary, be convinced that the most perfect neumatic notations of the ninth, tenth, and eleventh centuries are in reality, for readers of the twentieth century, far from being perfect. In order to understand them it is not enough for us to look at the external form of the melodic and rhythmical signs; we must consider their context, scrutinize the laws regulating their use, penetrate into the reasons therefor, seize the particular habits of each copyist, compare the manuscripts, and only then determine the signification.

ii. The Significative Letters of the Metz School.

121. There remains no Messinian letter of Notker's to give us an explanation of the significative letters of the school of Metz. Nevertheless, they may be interpreted for the most part with complete certainty, if we compare them with the MSS. of Saint Gall and with the Romanian letters. So far as the rhythmical letters are concerned this certainty is absolute.

As in the case of the school of Saint Gall, we must distinguish two series:

1. The melodic letters.
2. The rhythmical letters.

FIRST SERIES.

Melodic Letters.

122. Higher notes—*S* or ſ = *Sursum.*
Lower notes—*H* = *Humiliter* (*Iusum* in Saint Gall).
Unison—Eq. = *Equaliter.*

Other letters employed in the Metz MSS. have, no doubt, a melodic meaning; but the conclusions which we have reached as to their interpretation are as yet too doubtful; and in the meantime we shall postpone what we have to say about them until later on.

SECOND SERIES.

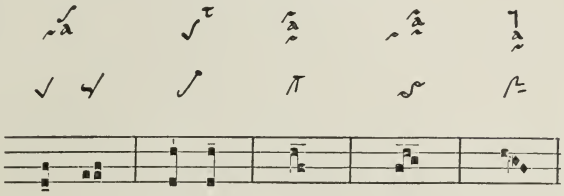
Rhythmical Letters.

123. Slow { *T* = *Tenete.*
A = *Auge, Augete, Ample.*

Quick { C = *Cito, Celerius.*
N, NT, NL, NLT. = *Naturaliter.*

124. Slower, *Ritardando.* — The T signifies, as at Saint Gall, holding the voice; it is often the equivalent of A, *Auge, Ample.* These two letters are *always* found over neums, which are long in the Saint Gall MSS.

Saint Gall.



Metz.

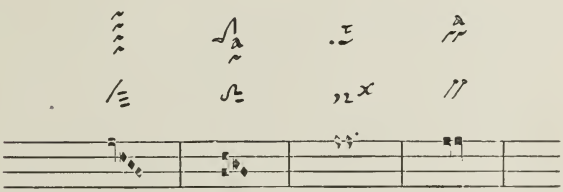


Fig. 110

The words *Auge, Augete, Ample* are suggested by the complete agreement between the two schools.

125. *Celeriter-Naturaliter.* Notker's letter C. (*celeriter*) is found at Laon, but it is often replaced by N. These two letters N and C correspond with notes and groups which are either normal or are marked with a C by Saint Gall. What word does this letter stand for?

In the Laon MS. No. 239 this letter N is found alone or followed by an L = NL, and once by LT = NLT. In Codex 91 of Angers the N never occurs alone, but always with an L (NL), and once as NLT.

The only expression that exactly corresponds with this letter, either whether used alone, or in one of the various abbreviations, N, NL, NT, NLT, is *naturaliter,* in opposition to the lengthening or amplitude of the A (*Ample, Auge*) which changes the normal movement, and the ordinary value of the notes.

126. The reciprocal interchange of the C and N in the Laon MS. No. 239 shows the exact value of the C, and that this value is just what we have already attributed to it in the MS. of Saint Gall. The school of Metz comes to confirm this interpretation.

127. There is, however, one exception to be made to this rule. It is to be noted in the Laon notation: it is when the sign used by the copyist expresses rather more than he wishes to convey, then the C is used to act as a moderating influence on the exaggerated sign so as to bring it back to the required length, and in this case the sense of *Celeriter* must be taken literally. Thus, in this case N never takes the place of C. An example will make the matter easily intelligible.

The MSS. of Metz generally use the same sign for the *Pressus* (II, 38 and ss) or for the *Salicus* (II. 46). The *Pressus* is a long double note, the *Salicus,* that is to say, its central note, is sustained but not generally doubled in length. Between the two musical effects there is a close relationship, hence the same sign is made use of in the Metz MSS., especially in that of Laon. But in order to reduce it to its true value, the copyist, in the case of the *Salicus,* often adds the C which here signifies *Celeriter.* The N is never attached to the *Salicus,* for that would be a contradiction. In this case, the N would seem to demand its full value for the *Pressus-Salicus,* but it is important that exactly the opposite should be marked; the C *Celeriter* is just the letter which is wanted; it is a positive sign of animation. The same sense must be attributed to the C which, in the codices of Saint Gall, is sometimes found above the *Pressus.*

128. Exercise VII.

Look out the rhythmical signs in the Solesmes editions:

The dot after the note:

The perpendicular episema attached to the note:

The perpendicular episema detached from the note:

The horizontal episema over a single note or over an entire group.

The mark of prolongation or of *appui* over a single note or over an entire group.

The time has now come for placing melodic signs and rhythmical signs on the musical stave, and for passing on to the study-practice of intervals and modes, which will allow us to begin our first rhythmical exercises with the help of melody.

Chapter III.

Notes and Intervals.

129. This chapter consists of two parts:

I. Reading the notes on the stave. Before commencing the vocal exercises the student should be able to read the notes of the Gregorian chant as quickly as the letters of a book.

II. Rhythmical vocal exercises.

I. READING THE NOTES ON THE STAVE.

i. Alphabetical indications of all the notes in use in Gregorian chant.

130. The musical system in use in the Gregorian chant comprises eighteen notes, which the ancients designated by means of Latin letters, as follows. Below each note are added the modern names of the corresponding notes.

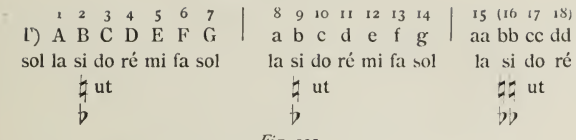


Fig. 111

The lowest note was originally the la (A), the initial *sol* being added later and being represented by the Greek gamma, whence the name gamut generally appropriated to what are now called scales.

The first octave, the lower one, was indicated by capital letters; the second or middle octave by small letters; and lastly, the few notes required from the upper octave were shown by double letters.

Other methods of designation and even of notation by means of letters were invented, but the above will suffice for our use.

ii. Clef-letters.

131. *The Clefs.*—These indications by means of letters remained long confined to the use of teachers, and they were not employed for purposes of notation except to a very limited extent. The invention of the musical scale suddenly lifted them above this modest rôle. These same letters were placed by Guido of Arezzo at the beginning of the lines of the stave, and thus became the Key or Clef of the Gregorian notation, for they fixed with unmistakable clearness the place of the intervals on the scale. Hence, they were called *Clefs.*

132. All the letters were placed in turn at the beginning of the lines, but to-day only two are in use in liturgical notation: the C or *ut*, and the F or *fa.*

i. The *do*-Clef or *ut*-Clef = 𝄡 is generally found on the fourth line,[1] but it also occurs on the second and third lines.

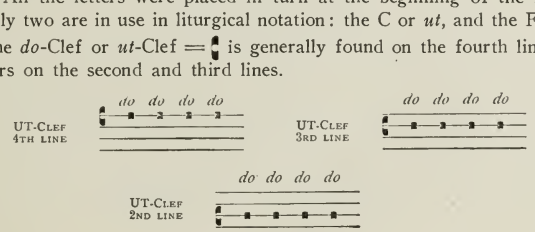


Fig. 112

[1] The numbering of the lines begins from the bottom.

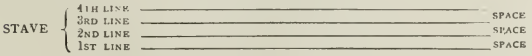


Fig. 113

The parts between the lines are termed spaces.

Leger-lines. When the range of the melody exceeds that allowed by the four lines, the additional lines required above and below are called leger-lines.

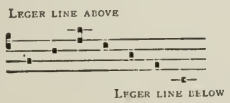


Fig. 114

When the ut-Clef is thus placed at the beginning of a line it shows that the note *ut* (*do*) occurs on this line.

ii. The fa-Clef or F-Clef = 𝄢. This Clef is ordinarily found on the third line:

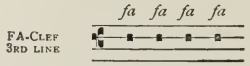


Fig. 115

It also occurs on the fourth line:

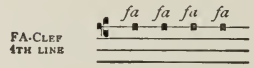


Fig. 116

and in some editions on the second line:

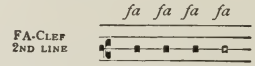


Fig. 117

133. Transcriptions into modern notation only require a single Clef, the *sol*-Clef, or G-Clef, which is placed on the second line:

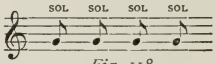


Fig. 118

iii. The actual names of the notes: their position on the stave.

134. *Names of the notes.*—Again it is to Guido of Arezzo that we owe the names of the notes. He borrowed them from the first syllables of the hemistichs of the Hymn of the Feast of St. John the Baptist, "Ut queant laxis":

UT *queant laxis* RE*sonare fibris*
MI*ra gestorum* FA*muli tuorum*
SOL*ve polluti* LA*bii reatum*
Sancte Ioannes.

UT—This syllable has been replaced by the syllable *do* since the seventeenth century. The *do* must have been employed for the first time by G. M. Bononcini in 1673.[2] There is no reason against keeping to the use of the syllable *ut* in Gregorian chant, provided that the vowel *u* is pronounced as *oo* in English.

SI—This syllable was admitted rather late into the scale. It was chosen in preference to others because it was borrowed like the other syllables from the hymn of St. John. It was formed by the two initial letters of the two last words of the verse quoted above: *Sancte Ioannes.*[3]

135. *The position of the notes on the scale.* — In the following table are

[2] Cf. H. Riemann. *Dictionnaire de Musique*, art. do.

[3] Cf. H. Riemann. *Dictionnaire de Musique*, art. bobisation.

shown, along with the names of the notes, all the places which they occupy in the Gregorian scale:

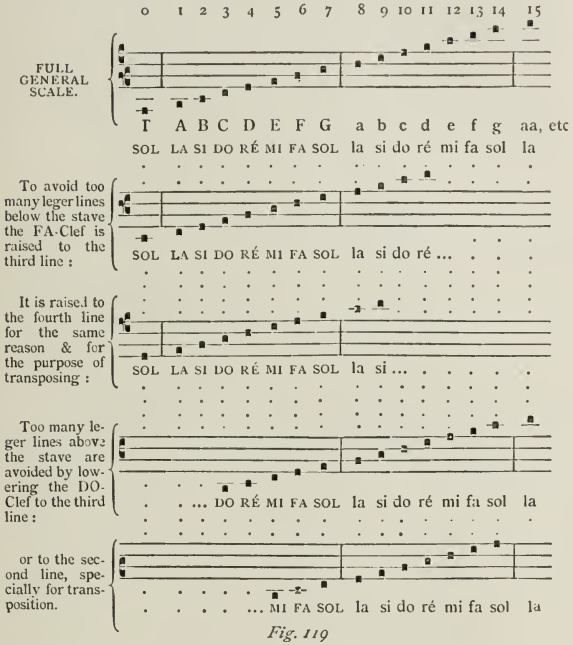


Fig. 119

136. The steps 2 and 9—which are steps of *si*—occurring in the course of a melody may be lowered half a tone. Hence, an absolutely full scale actually comprises *si* twice in each octave. The sign of this lowering of the pitch is the B-flat.

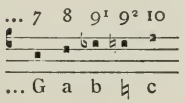


Fig. 120

We speak of the scale actually in use because the ancient theorists did not admit the lower *si*-flat in principle; they preferred to transpose. Hence, instead of writing

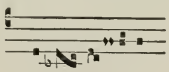


Fig. 121

THEY WROTE

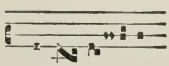


Fig. 122

Observation.—The effect of the B-flat (♭) is done away with by the occurrence of the B-natural (♮), which makes the *si* revert to its natural pitch.

In modern editions it is the accepted practice that the effect of the ♭ should cease at the end of the word in which it occurs or as soon as a bar of division follows; but the comma is not enough to neutralize its effect.

137. In a Gregorian melody the two *si* cannot follow consecutively, either ascending or descending; this is the meaning of that axiom of our forbears: "Utrumque ♭♮ in eandem neumam non jungas." (Gerb. *Script.* II. Gui, pp. 8-9).

iv. Rhythmical Signs on the Stave.

138. On the stave the following signs will also be found; all of them have to do with rhythm except the Guide:

A. Rhythmical Signs Affecting the Notes.

139. 1st. The dot after a note fairly doubles its length.

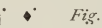


Fig. 123

The dotted note is transcribed into modern notation by a crotchet (I, 38).

140. 2d. The *horizontal episema* over a note ▪̄ slightly lengthens it.

141. 3d. The *perpendicular episema* ▪̍ is used to mark the rhythmical ictus.

142. 4th. The Guide (Fig. 124) is put at the end of lines; it shows the first note of the next stave.

Fig. 124

B. Rhythmical Signs of Division.

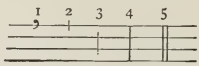


Fig. 125

143. 1st. The *Comma* is only the sign of a breathing taken from the value of the preceding note.

144. 2d. The Quarter-Bar (*divisio minima*) marks the sections (*incisa*) or smaller phrases. Often this sign merely indicates a rhythmical division *without any breathing.*

145. 3d. The Half-Bar (*divisio minor*) marks off the phrases properly so called, which are made up of one or two *incisa.* Here a breathing is usually necessary; the time for it is taken from the value of the preceding note.

146. 4th. The Full Bar (*divisio major*) ends periods. Here a breathing is necessary.

147. 5th. The Double Bar (*duplex linea*) ends the melody or one of the principal parts of it.

Exercise VIII.

148. *Reading the Notes.*—Before passing on to the Rhythmical Vocal Exercises the teacher should point out selected passages of Gregorian chant taken from the Gradual or Antiphonary and get the student to read the notes. The following order should be observed:

C-Clef: Fourth line: Cf. *Kyrie Fons bonitatis*, etc.

C-Clef: Third line: Cf. *Credo III; Vidi aquam*, etc.

C-Clef: Second line: Cf. *Asperges me* (Seventh Mode); Offertory, *In virtute*, etc.

F-Clef: Third line: Cf. *Agnus Dei X, Gloria in excelsis XI, Sanctus XI*, etc. (Vatican Edition).

F-Clef: Fourth line: Cf. Offertory, *Veritas mea*, etc.

In singing through the exercises on the intervals which will be given hereafter, exercises in simple reading should often be repeated so as to familiarize the student with the names of the notes.

To this exercise for the sake of repetition preceding reading exercises should be added, *i. e.* the names of groups and of the forms of the notes.

II. THE INTERVALS. RHYTHMICAL SOLFEGGIO.

i. Definition of the Interval.

149. The name Interval is given in music to the difference or distance between two sounds, one high and the other low.[4]

The interval is called into existence by the fact of the voice having to traverse different steps in the musical scale either in ascending or descending.

150. The general musical scale of the Gregorian chant has already been explained (II, 130). It may have been noticed that the series of notes is repeated two or three times. A knowledge of how to sing a series of seven or eight notes in succession is enough to enable one to execute the full scale. The long series of fifteen to nineteen sounds (see Fig. 111) is not found in its whole extent in every melody. The notes of which it is composed can be used to form eight scales or modes, which will require fuller study farther on.

For the first lessons and practices on intervals the first of these Gregorian scales only should be used. It is to be preferred to the modern scale, because it will accustom the ear from the outset to the progressions and final cadences of the liturgical music.

It comprises eight notes, and runs from *re* (D) to *re* (d). It admits of a supplementary note in ascending, the *mi*, and of a supplementary note in descending, the *do;* its final note is *re* (D).

[4] "Intervallum est soni acuti gravisque distinctio." Boetius.
Cf. H. Riemann, *op. cit.*, at the word "*Intervalle.*"

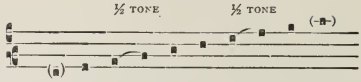


Fig. 126

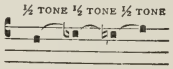


Fig. 127

151. There are several kinds of intervals: *e. g.*, the second, the third, the fourth, the fifth, the sixth, and the octave.

ii. Interval of a Second.

152. When notes regularly succeed one another without leaping over a single step in the scale. *i. e.*, when they proceed by adjoining degrees, the relations of pitch by which they are connected are called Seconds.

This interval is called a Second because it comprises two successive degrees in the scale.

153. In the Gregorian chant there are two kinds of seconds: the major second, consisting of a full tone, and the minor second, consisting of half a tone.[5]

In the scale already given above the half-tones occur between *mi* and *fa*, and *si* and *do*. Between the other notes there is the interval of a full tone.

When the *si* is flattened, the semi-tone falls between *la* and *si* ♭, and there is a full tone between *si*-flat (B ♭) and *do*.

154. *How to Use the Exercises.*—The following exercises should be executed in three ways or in three degrees:

(a) *Rhythmical Reading.*—This consists in a precise analysis of each rhythm represented by the wavy chironomic line above the stave. The pupil should read the notes *without singing* them, accurately reproducing the rhythmical movements with his hands (see 156 below).[6]

(b) *Solfeggio.*—The solfeggio should follow the rhythmical reading. To *sol-fa* is to name each note — *do, re, mi, fa*, etc., singing each note with exact trueness of pitch and of rhythmical value—both as to duration and intensity—shown in the notation.

(c) *Vocalisation.*—To vocalise is to substitute a vowel-sound for the name of the note. In order to pass from the Solfeggio to Vocalisation the same melodic exercises should be used, omitting the consonant from the syllabic name of

[5] Modern music has also the augmented second: do—re ♯ made up of a tone and half-tone; and the diminished second: do ♯ — re ♭, of which the sounds, according to *temperament*, are identical.

[6] "Hanc (aequitas canendi, rythmus seu numerus) magistri scholarum studiose inculcare discentibus debent, et *ab initio infantes* eadem aequalitatis sive numerositatis disciplina informare, *inter cantandum aliqua pedum manuumve, vel qualibet alia percussione numerum instruere; . . .*" GERBERT. *Script.* I. p. 228.

the notes: e. g., instead of singing *do, re, mi, fa, sol, la, si*, sing *o, e, i, a, o, a, i*. Then the singing of each vowel should be practiced separately: *a* being taken first as being the vowel most convenient for the execution of sounds. Then the other vowels should be taken in succession: *a, e* as *a* in *say*, e as *e in met*, *i* as in *machine*, ŏ, ō, *u* as *oo*; and lastly, each note should be sung to a particular vowel.[7]

The utterance of the vowels should be made in accordance with the pronunciation of them in the Italian style, as shown hereafter in Part III.

Next, consonants may be prefixed to each vowel, forming such syllables as: *La, le, li, . . . ma, me, mi, . . . pa, pe, pi, . . . etc.*

155. *Intensity in the Exercises.*—Great care must be taken as to the increase or diminution of intensity. It is this which is the life of melodies.

General Rule: Intensity *increases* with a *rising* melody; it *diminishes* with a *falling* melodic movement. This is the natural progression.

This rule applies particularly to sections and phrases. Some of the following exercises which are merely composed of a few brief *incisa* have too little distinctive character to demand a special type of intensity; they are susceptible of taking several different kinds. This absence of rigidity may be taken advantage of to sing them with various forms of intensity. Take, for instance, the first exercise of No. 157.

(a) Diminishing dynamic movement.

Fig. 128

(b) Increasing dynamic movement.

Fig. 129

(c) Increasing and diminishing dynamic movement.

Fig. 130

[7] This step is suggested with some reserve; in teaching vocalisation every teacher must follow the system he finds the best according to experience. I have often observed that very different methods lead to excellent results when they are intelligently used.

(d) Varied mixture of all these dynamic movements.

Thus, for the same exercise the following dynamic progression should be practised:

Fig. 131

It consists in uniting two of its elementary rhythms into an *incisum* by means of a single dynamic movement, first *crescendo* and then *diminuendo*, the climax of the intensity culminating on the arsis of the final rhythm.

In short, the teacher has to contrive to make the student master the handling of intensity, thus teaching him to phrase even when he is beginning with the simplest melodies.

156. Chironomy or rhythmical Gestures.

(a) Simple or elementary Rhythms.—The gesture must be exactly like the figured line, showing the *élan* and the *repos*.

(b) Compound rhythms: *Incisa* and Sections.—From the beginning, rhythmical gestures of compound beats (I, 180) may be employed. Then the hand describes linked curves, the binding knots of which will correspond with each rhythmical ictus (I, 180, Fig. 112).

(c) When this manner of marking the rhythm has been learned thoroughly, rhythmical chironomy for *incisa* or sections may be proceeded with, as being an advance upon the foregoing.

Remember the fundamental principle: the hand has to reproduce by gesture the melodic and rhythmical curves of the music: an élan in the melody and intensity will be exactly represented by an arsic movement of the hand; a melodic and dynamic fall by a thetic or falling movement of the hand.

The application of these rules will be found in the exercises. There are some doubtful passages where the arsis or the thesis may be used with indifference: they will be noted as they occur. The chironomy will only be shown in its entirety in the transcriptions into modern music.

Herewith are only to be found two or three exercises for each interval: but to complete the instruction the "*Gregorian Solfeggio*," which is to be a sequel to this course, must be used. Therein both examples and rhythms will be multiplied in all the Modes.

ODES TO ORGANISTS.

"WHAT a strange thing it is," remarks the (London) *Musical Times* (December, 1907), "that no one seems to have written an ode to an organist. There are odes to music-makers of all sorts—nightingales, skylarks, and even organ-grinders:

Grinder who serenely grindest
At my door the hundredth psalm,

as Calverly sings, but not a single ode to an organist. Organists are among the best known, and sometimes the best beloved, of the purveyors of music to the community. Why should they be overlooked? The subject seems a fascinating one. Might not the 'Ode to an Organist' open in this manner:

O thou! who, perched upon thine oaken seat,
Dost trample mighty Bach beneath thy feet"—

and further deponent sayeth not.

But is the *Musical Times* serious or sarcastic? There seems to be a vein of levity running through the last line of the suggested opening of the Ode; and the sudden closing of the couplet leaves a suspended nominative (together with a clause in apposition) without a verb, reminding one of the suspended limericks that go about in the newspapers to-day offering a prize for the last line that shall appropriately complete both the stanza and the nonsensical content thereof. I am reminded also of a certain professor of English who was no poet, but who admired poetry and endeavored to cultivate a sense of rhyme in his students. He would therefore write the first two lines of a quatrain on the blackboard, and look to his pupils for the rhymes and the completed sentence. Here is one of his exercises (he went to nature for his subjects!):

A cloud is in the sky,
A fly is on the pane—

a couplet which one of the boys completed thus:

The sun came out and looked about
And said: "We'll have some rain."

The youth who excogitated the ending lines of the quatrain informed me afterwards that his professor appeared to be displeased at the ingenious supplement offered. Alas! who can foretell the mind of a professor?

But I am strongly tempted to meet the wishes of the writer who desiderates in our English literature an Ode to the Organist, and to write such an ode. Indeed, I will write two odes—one serious and one satiric—and I will ask him (and any reader who may honor my muse by a perusal of my verses) to choose whichever one may please him.

It is permitted to a poet to preface his verses with prolegomena, and to accompany them with annotations. My only further prolegomenon shall be this: that while the couplet suggested as an opener to the Ode is in approved pentameter Popeian verse, something—a subtle instinct more powerful than I, perhaps some disembodied Hudibras—has led me into iambic tetrameters. *Prosit omen!*

I. THE IDEAL CHURCH ORGANIST.

A goodly theme I shall essay—
The organist who plays *to pray!*
Who, ere he seek the organ-loft,
Hath worldly recollections doffed;
In whose clear mind and generous heart
No room is found for tawdry art;
Who would upon the altar lay
A gift unsoiled by human clay—
Soft harmonies that but aspire
To echo here the heavenly choir
And build, for earth-borne souls of men,
A stair of song to heaven again.

No vanity in him hath part:
His art is to conceal his art,
Nor let the worshipers below
Surmise how much their prayer doth owe
Of warmth and glow and pious cheer
To the forgotten player here.

And constantly the healing balm
Of holy chant or solemn psalm
Falls on the wounded souls of earth
And quickens them to holier birth.
No mimicry of opera-nights
His deeply reverent heart delights,
Nor will he tempt the yielding keys
To mangle earthly symphonies,
Nor will he mingle with his hymn
Earth-echoes howso faint or dim:
The melodies his heart have stirred
Alone in God's own House are heard.

A Priest of Art, his song is prayer:
So—let us leave him praying there!

From grave to gay—from serious to satiric—my next theme in verse shall be no such *rara avis* as my weak muse has tried to sing. But the satire is meant to be serious, and the gayety cannot disguise the gravity of the fact.

II. THE REAL CHURCH ORGANIST.

But when you go to church, I fear,
The real organist you'll hear.

His name is legion. First of all,
He tries to make a concert-hall

(Twice every Sunday) of the church
On whose front wall he's paid to perch.
So, when the troubled spirit flies
To church as to a Paradise
Where earth at last for one brief hour
Yields unto heaven its constant power,
Where pilgrims would at Jacob's Well
Rest wearied for a breathing-spell—
'Tis then and there that, from without,
Earth rushes in with clamorous shout
And tries with opera-motifs
To heal an earth-galled spirit's griefs.

The opened portals seemed to say:
"Enter, thou sickened heart, and pray!"
'Twas but a piece of humor rare;
For, from his coign of vantage there,
The organist cries out:
"To-day,
Just step inside and hear me play!"

He doesn't speak; but his intent
Is plain without experiment;
And in his playing you can hear
His monologue, in accents clear:
"Preludes? I've got enough to swamp a
Ship: the Overture to *Zampa*
On ordinary feasts goes well;
On great ones, that from *William Tell.*

Processionals? Well, if you need a
Strong one, I can give *Aida;*
But you will find it hard to mate a
Huguenots or *Zauberfloete.*
Interludes? Why, bless your eyes,
I nearly always improvise:
I've got a knack that way, you know.
Prepare my themes beforehand? Oh,
I just sit dreaming on my seat
And weave the harmonies with feet
And hands; and if at times a chord
Goes wrong, there's here no pedant-board
Of critics; or if the progression
Would stand condemned in any session
Of boys at the Conservatory,
I let it go. Who'll tell the story?

"Sometimes I drop my melody
To play from notes or memory;
And if the music gets too dry
I break into the *Trauemerei*
Or some such stand-by, or a strain
Or two from that sweet *Once again*
Of Arthur Sullivan's, or get
A theme from Mozart's *Minuet.*

"Thus—be the movement grave or gay—
I'm playing always, I may say.
I never let a moment plod
Silent in the House of God,
For I dislike a Service dull;
And so I fill up every lull
With melodies and harmonies
Devised as quickly as you please."

Thus cries the organist from his perch.
The open portals of the church
Had promised moments all too rare,
Of praise to God and peaceful prayer—
A quiet nook, a garden-spot,
Where earthly things might be forgot
And men might glimpse beyond the skies
The far-off heavenly paradise.

The hour designed for prayer is spent—
And man must forth to banishment,
Still unrefreshed; for the drear world
Even here its arms hath round him curled.
He looks aloft, nor shakes his fist
(What patience!) at the organist,
Who, with redoubled clamor loud,
Pæans his triumph o'er the crowd.

Yes, perched high on his oaken seat,
The pedals rumble 'neath his feet,
While his two shuttle-weaving hands
Make noise enough for two brass bands:
No linkèd sweetness long drawn out,
But blaring sound of battle-shout.
The stops fly out, the stops fly in—
But never stops the frightful din
Until the last stray worshiper,
In shabby shawl or costly fur,
Has gained at length the sunlit street
Where Sabbath silence reigns complete!

H. T. Henry.

THE ART OF ACCOMPANYING PLAIN CHANT.

By Max Springer,

Organist of the Royal Abbey of Emaus, Prague.

Translated from the German by the Benedictine Fathers, Conception, Mo.

(Continued.)

From this standpoint the tonic accent (in syllabic chants the tonic accent coincides with the word accent and in melismatic chants with the group accent) is not as important as the oratorical (logical, word accent), or as the pathetic (intensified oratorical) accent.

In melismatic chants simple text no longer suffices to indicate the relative value of the various tone groups, the oratorical and the pathetic accent generally serve to support and to interpret correctly the rich forms into which the melodic stream is crystallized. Thus it often happens that a completely developed melodic theme is required to give expression to one single syllable. In such cases the neums must be divided into principal and secondary groups. The group corresponding to an emphasized syllable must be distinguished by its stronger accent from the less important groups. Also the groups following a breathing-place, since with it the melody sets in afresh, requires more emphasis than the remaining groups of the division. The same holds good of the last group, since it serves to link the elements of the text together and is generally characterized by a stronger word-accent.

This leads us to a practical conclusion for the organist: *In order that the inner connection of the neums be reflected also in the accompaniment, it is often better to give the entire passage a common harmonic basis than to introduce a change of chords on every tonic accent.*

52. We must, at least briefly, make mention here of organ-point, one of the most serviceable forms of accompaniment. Organ-point arises by sustaining the bass upon one tone, while the other parts are allowed to continue their harmonic movement without regard to the sustained tone. In this sort of accompaniment even the lightest tone of a group can bear a distinct chord, as the steady, ponderous stream of tone in the bass form a sufficient counterpoise to the bright and sparkling flow of the upper parts. How to make effective use of the organ-point in the accompaniment of Choral is a question which will occupy us later.

Prolonged Tones.

53. It remains for us to show how the so-called *prolonged tones* should be harmonically treated. These may feasibly be divided into two classes: *Combined tones* and *ritardando tones.* Combined tones arise from two or more successive tones occurring on the same interval. This may take place in two ways according as the notes concerned do or do not belong to different neums. In the first case, the combined tone results from the last note of the preceding neum and the first of the following (*Pressus*). In the other case the single note is simply repeated, either one (*bistropha*) or twice (*tristropha*). Ritardando tones arise with the slower movement that sets in with the last

accented syllable or with the last note-group. Another possible place for a prolonged tone is the last note before a *Quilisma*. It is true we have no definite knowledge as to how the Quilisma is to be rendered. It seems probable, however, that it was sung with the *vibrato*. If this be the case, and if in order to obtain the vibrato effect it be necessary to prolong the note preceding the Quilisma, no objection can be raised against providing this note with harmonic accentuation.

Also in syllabic chants it will often happen that melodic tones lying on the same interval may be considered by the organist as one prolonged tone. The following rules may be laid down for the harmonization of prolonged tones:

1. *Every prolonged tone is a convenient point for introducing a new chord.*
2. *The harmony with which we introduce the prolonged tone should be retained to the end, unless by a judicious change we can heighten the general elegance or effectiveness of the harmonization.*

73.

The above example needs no explanation. The slight harmonic modification occurring on the syllable *"ni"* is due to the effect which the ritardando exerts upon each single tone of the final cadence. A still better effect may in many instances be obtained if the second tone be emphasized by an entirely new chord (*b*).

As the following example shows, a change of harmony (*b, c, d, e*) often results in a bright and lively accompaniment, whereas the retention of one and the same chord would leave it dull and ineffective.

74.

Example 74 speaks for itself. Still greater care in the accompaniment is required when the series of notes on the same interval becomes more numerous or is interrupted by only one tone.

75.

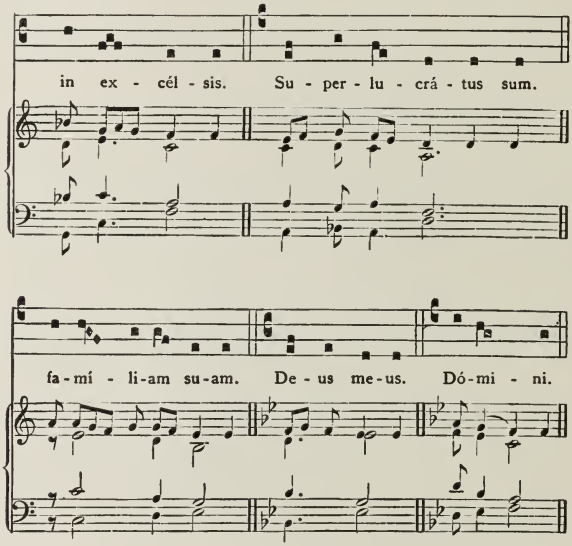
Such a series of tones occurs in the Psalm verse of almost every *Introit*.

We will give more definite instruction on accompanying the psalms and other recitative portions of the liturgy.

There is one case, however, where two notes of the same pitch cannot be treated as a prolonged tone. This occurs whenever the second tone carries the tonic accent. The reason for this is evident, since such a treatment would be directly opposed to our fundamental rule. The accompaniment in Ex. 77, *b*, is at least tolerable, since the tonic accent on the syllable *"se"* is given sufficient prominence by the simultaneous entrance of the harmony. As has been already observed (Ex. 73) each single tone in a final cadence is to be provided with a distinct harmony.

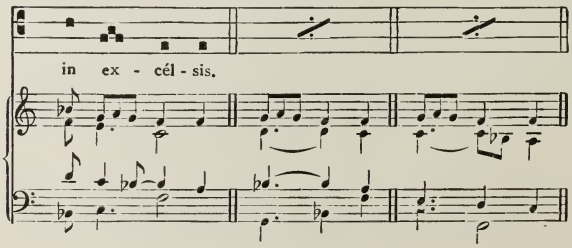
In regard to final cadences in which the obligatory ritardando and the consequent prolongation of tones demand a change of chords over each note, another remark must be added. This rule of giving a distinct chord holds good, not only of the accented note, but especially of the last syllable of the text. Thus the accompaniment in Ex. 79 is not commendable; it affects us like an imperfect cadence, like a final cadence setting in on the fourth beat of common time and closing on the first beat, a very unsatisfactory and ineffective form of cadence.

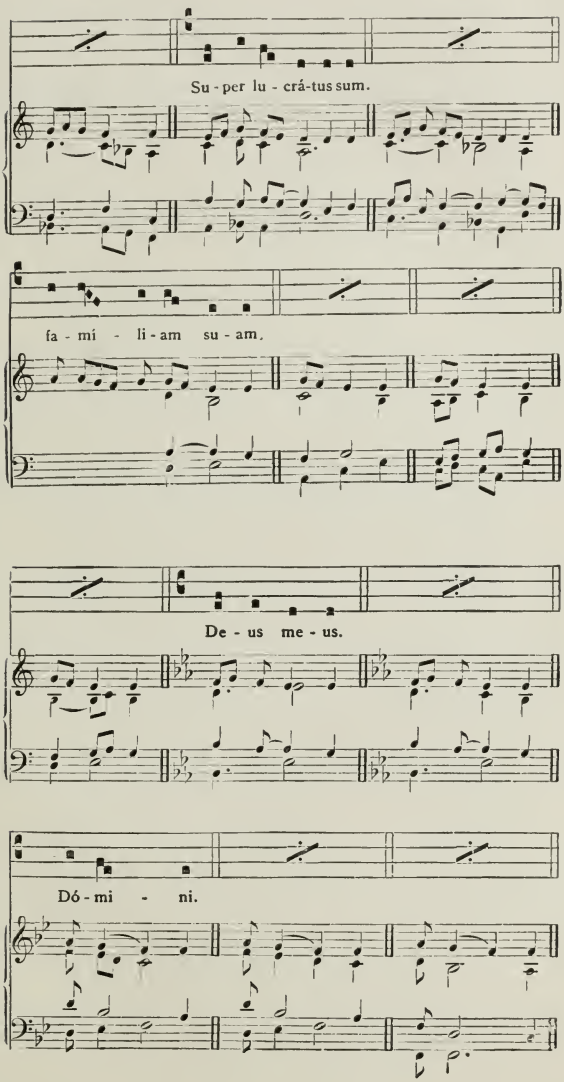
79. Not good



Ex. 79 under an improved form, will appear as follows:

80.




Su - per lu - crá-tus sum.
fa - mí - li-am su - am.
De - us me - us.
Dó - mi - ni.

A careful study of Ex. 80 will teach us, more clearly than words can, how to overcome the deficiencies of the accompaniment in Ex. 79. We see what good effect can be produced by suspensions, passing notes, change of chords, etc.

We have yet to show how in the accompaniment of neums adequate expression may be given to the delicate rhythm that characterizes these figures.

CHAPTER XVII.

Rhythmic Harmonization of Note Groups.

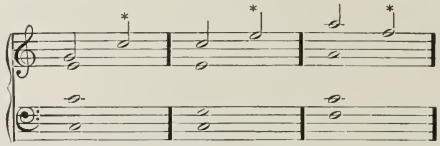
A. Harmonic Means of Accompaniment.

54. In groups of two notes the tonic accent rests on the first note, to which in consequence the second note is subordinated. Various means are at the disposal of the organist for giving expression to this subordination.

The second note, considered in its relation to the common bass, may be:

1. *A skip to another interval of the same chord.* Such tones are known as bye-tones.

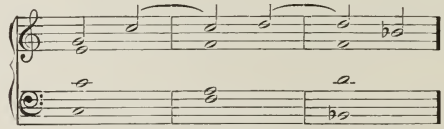
81.



The notes marked by an asterisk are bye-tones.

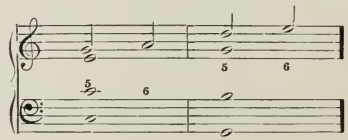
2. *A connecting link between its own chord and the one immediately following, if it occur on the same interval in both.*

82.



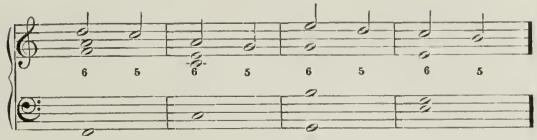
3. *The sixth of a chord of the sixth, when it proceeds conjunctly from the fifth of a triad.*

83.



4. *The fifth of a triad, when it proceeds conjunctly from the sixth of a chord of the sixth.*

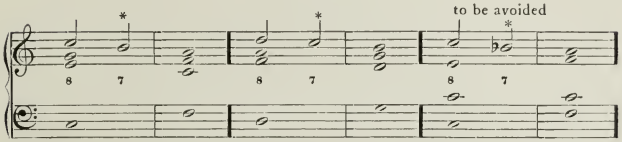
84.



(No. 4 is an inversion of No. 3.)

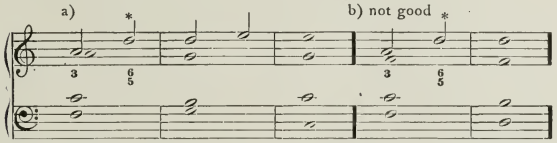
5. *A seventh, major or minor, descending conjunctly from the octave.* The dominant seventh, being too soft, should be excluded, or at least be employed but seldom.

85.



6. *The sixth of the first inversion of a collateral seventh-chord.*

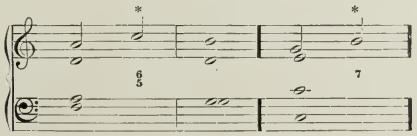
86.



In order that all the intervals of the inverted seventh-chord may appear, the third of the first chord should be doubled. Ex. 86, *b* sounds badly because the fifth is wanting, and the third is doubled. It will not happen very often that the second note can be treated in this manner.

7. *A skip to the minor seventh of a collateral seventh-chord.* Here too the dominant-seventh is to be avoided. The skip to a major seventh should be made use of but seldom, and then with great caution.

87.



B. Non-Harmonic Means of Accompaniment.

55. In the modes of accompaniment so far mentioned each group has a common bass, common tenor and common alto. When, however, it seems desirable to render the progression of parts more rich and lively, and the danger of overloading the unaccented note can be avoided, it will be advisable to allow either the bass or one of the middle parts to progress with the melody.

Another characteristic of the modes of accompaniment mentioned above is, that each group-tone is always an element of a distinct chord. This does not hold good of the two following modes.

Suspensions and anticipations though dissonances, do not yet contribute to form a dissonant chord and are, in fact, elements of no chord whatsoever. They play an important role in Choral accompaniment, particularly in the middle parts, since they enable the organist to imitate the unity, vivacity and ornament of the text. They deserve, therefore, somewhat more attentive consideration and more extensive treatment.

Suspensions.

56. A suspension, as is well known, is a note which, having formed an essential part of a chord upon an unaccented beat, is sustained or repeated over a second chord which occurs upon an accented beat, of which second chord the suspended note forms no part whatever.[1]

In making use of suspensions the following rules should be observed:

1. *A suspension must be prepared in the same part;*
2. *It resolves upon an unaccented beat by descending one degree (or, rarely, by ascending one degree).*
3. *The note which forms the resolution should not be present in any other part except the bass.*
4. *Parallels in the octave do not become permissible even when delayed by a suspension.*

Suspensions may occur before the third and the octave in all the parts. They should, however, be employed but seldom in the soprano or in the bass, since in the first case, it is too liable to disturb the singer; in the second it gives too dissonant a character to the entire chord.

Suspension before the octave.

88.

[1] Mansfield, The Student's Harmony, p. 135.

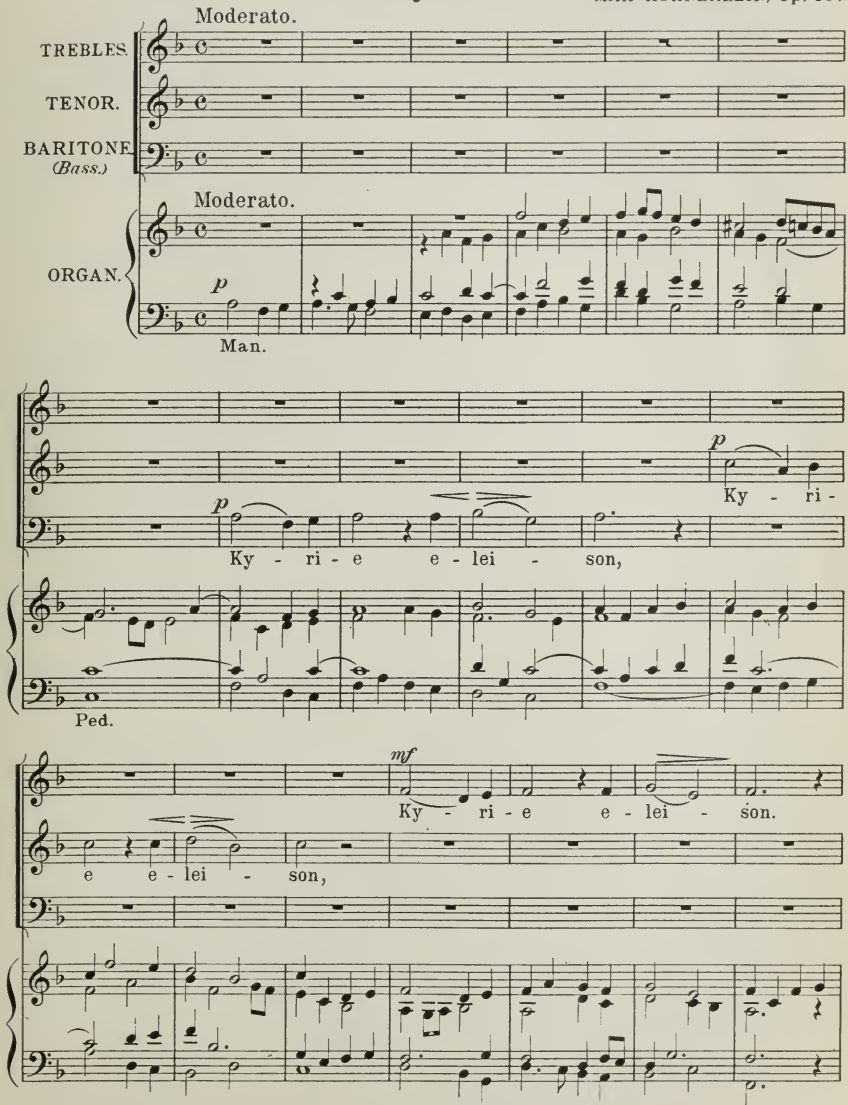
(To be continued.)

Missa

in honorem Sancti Augustini.

Kyrie.

MAX HOHNERLEIN, Op. 40b



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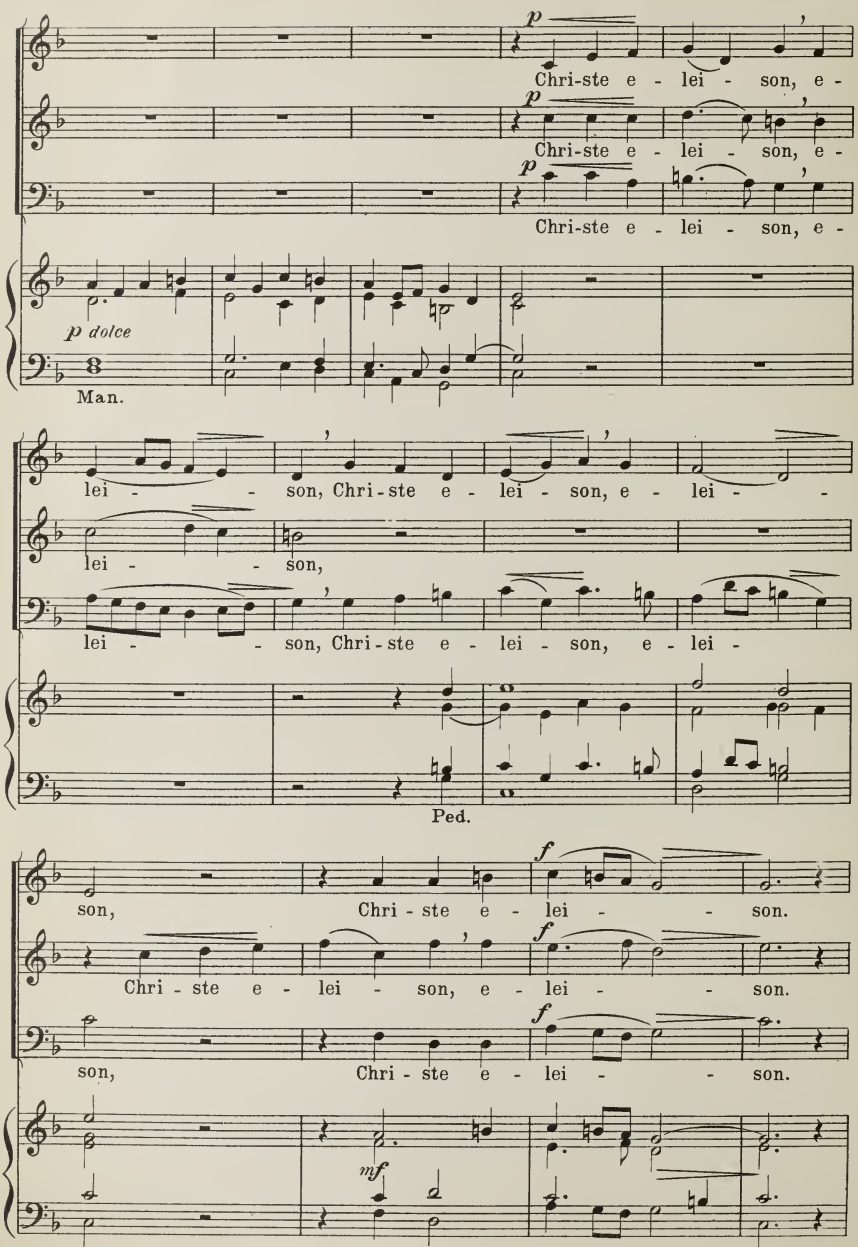
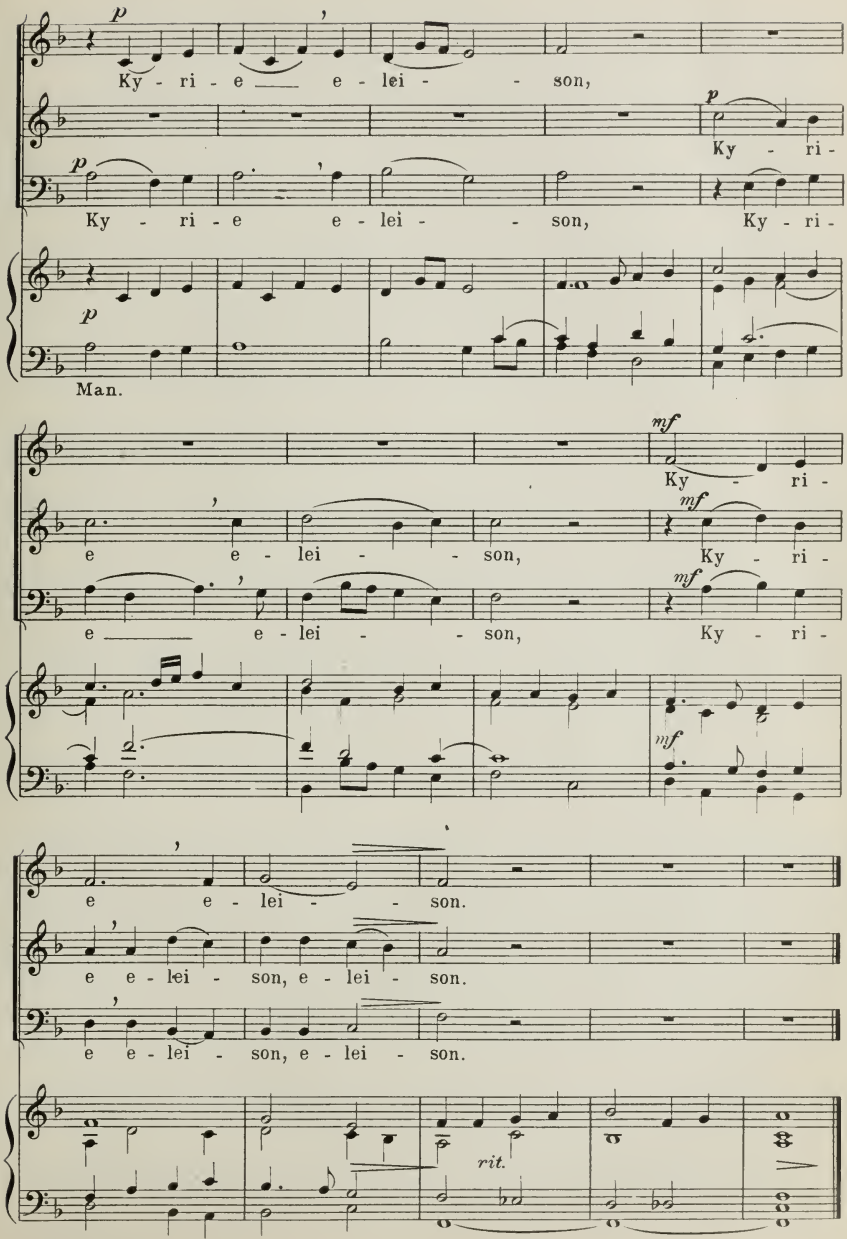
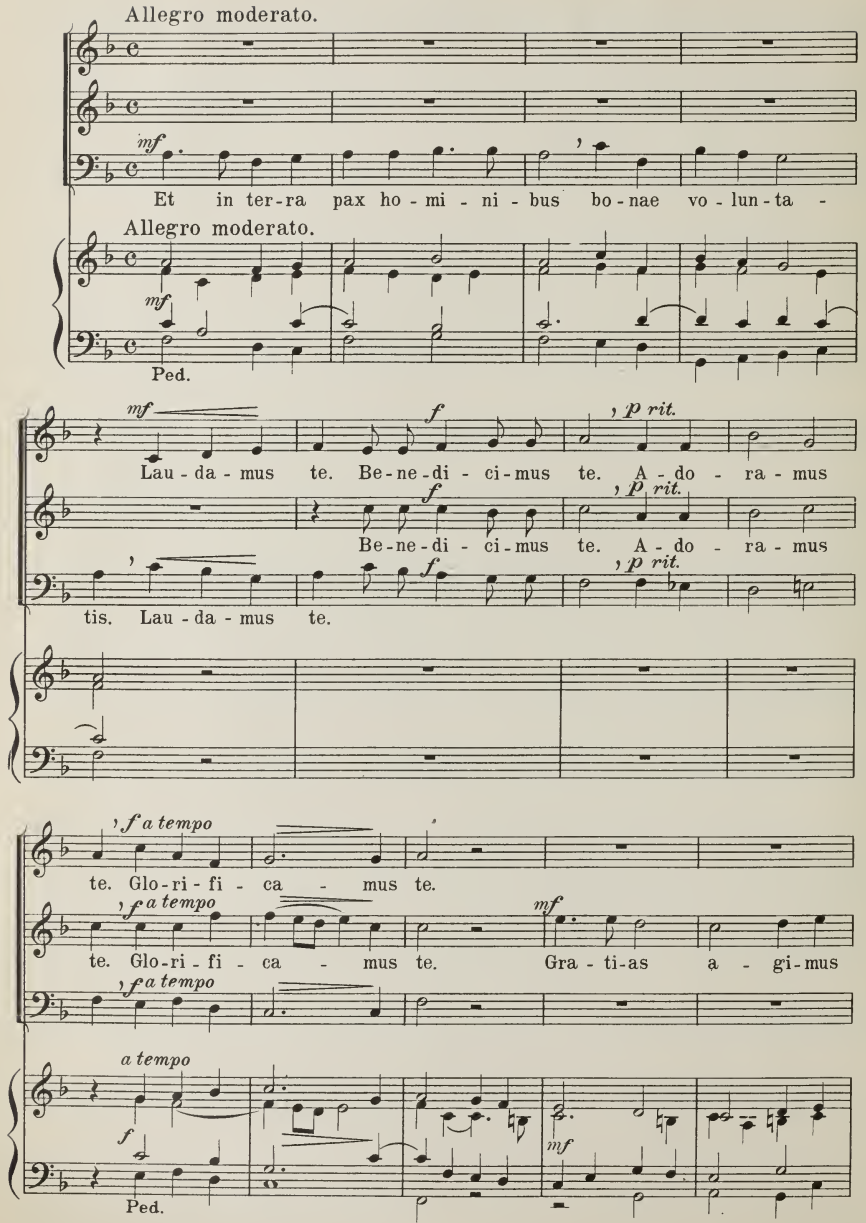
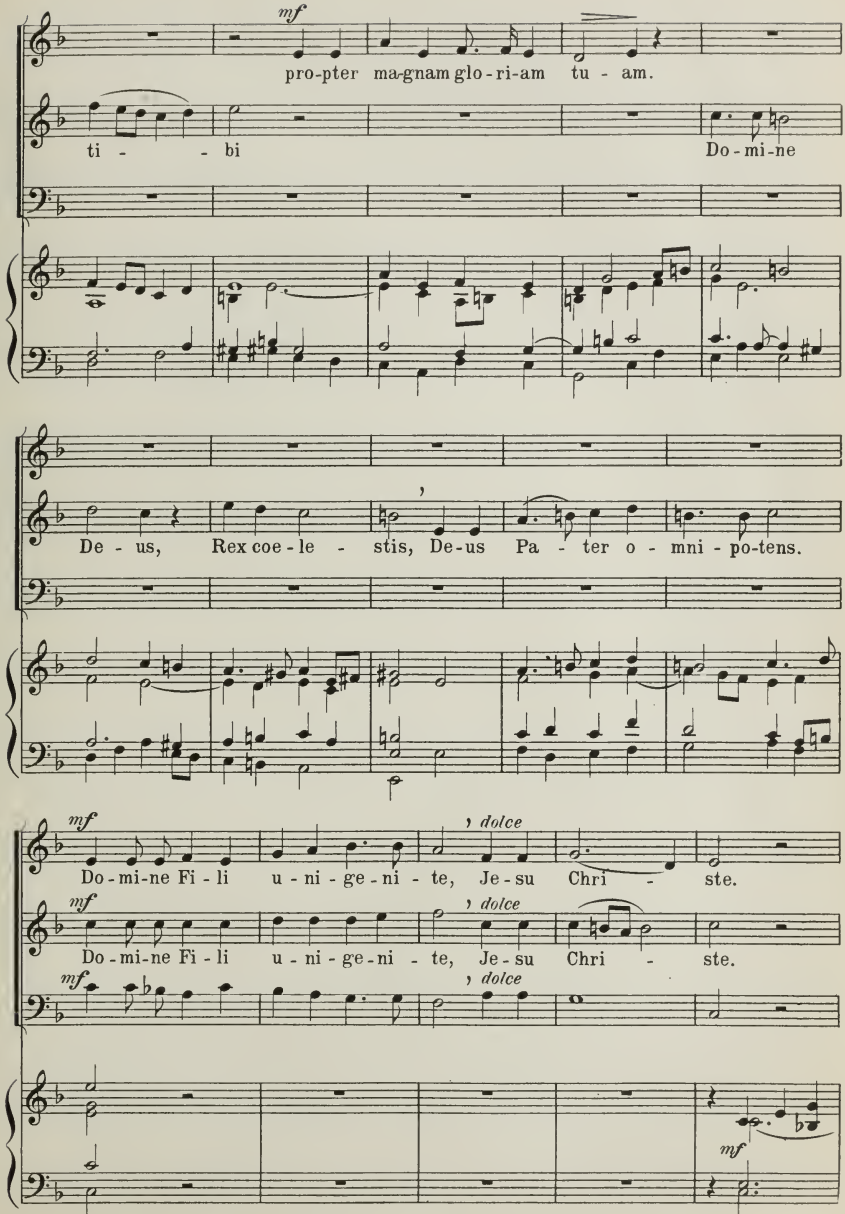
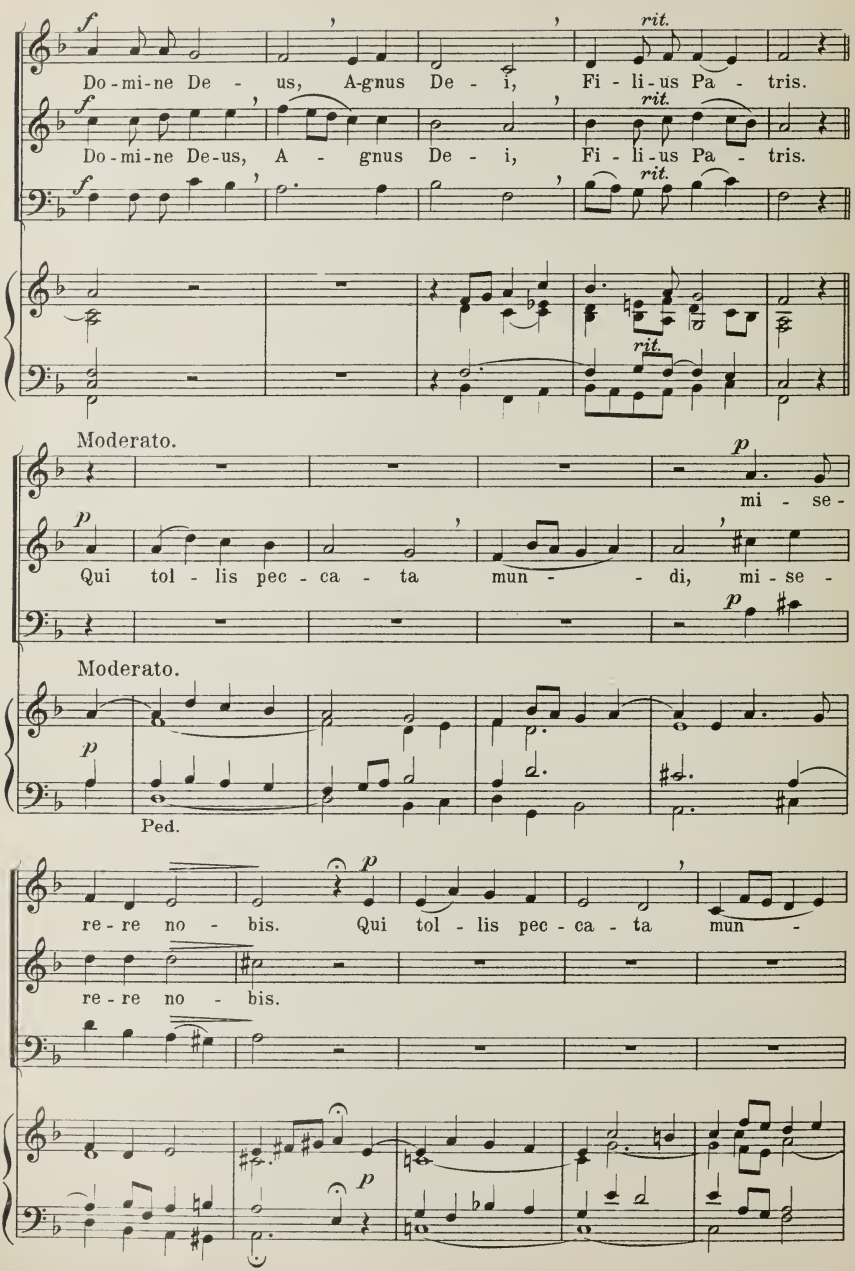

p
Chri-ste e - lei - son, e -
p
Chri-ste e - lei - son, e -
p
Chri-ste e - lei - son, e -
p dolce
Man.
lei - - son, Chri-ste e - lei - son, e - lei - -
lei - - son,
lei - - son, Chri-ste e - lei - son, e - lei -
Ped.
f
son, Chri-ste e - lei - - son.
f
Chri-ste e - lei - son, e - lei - - son.
f
son, Chri-ste e - lei - - son.
mf

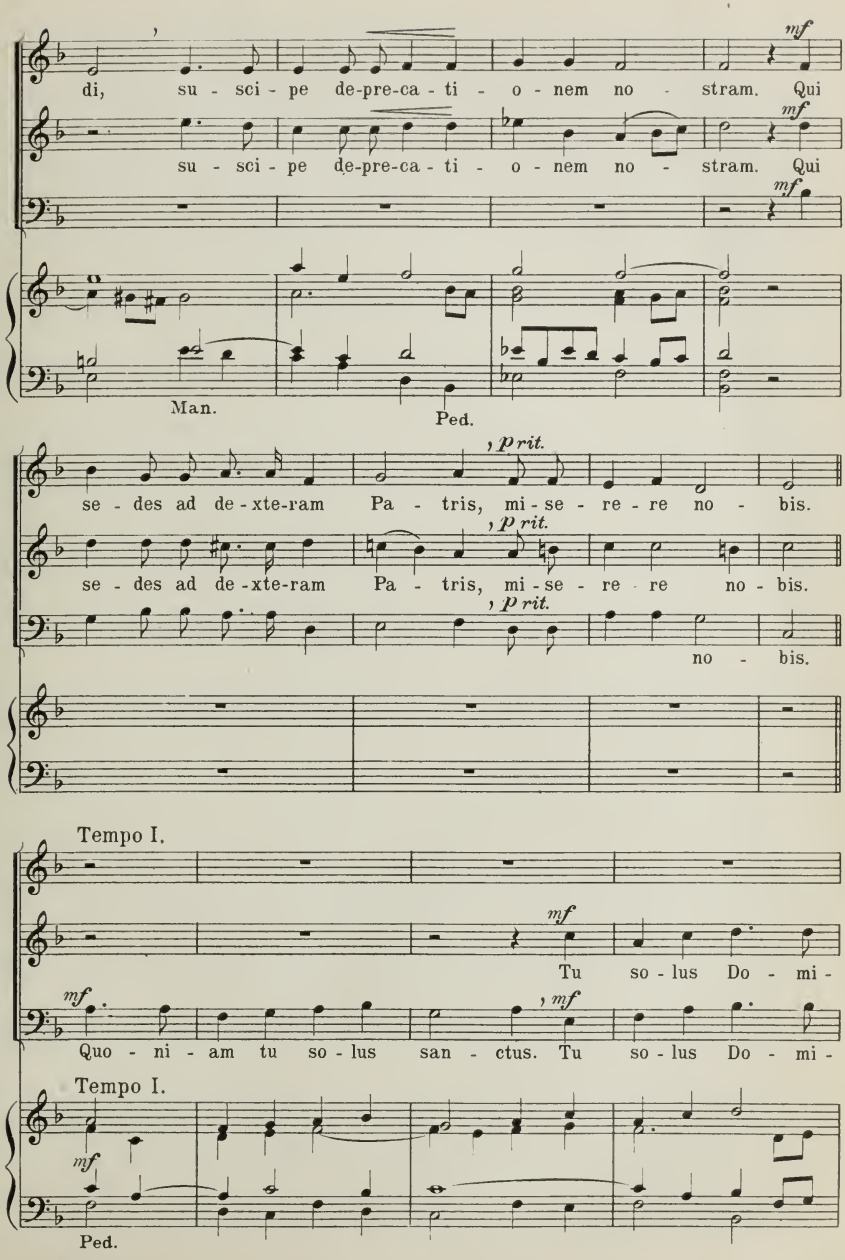

p
Ky - ri - e e - lei - son,
p
Ky - ri -
p
Ky - ri - e e - lei - son, Ky - ri -
Man.
mf
Ky - ri -
mf
e e - lei - son, Ky - ri -
mf
e e - lei - son, Ky - ri -
mf
e e - lei - son.
e e - lei - son, e - lei - son.
e e - lei - son, e - lei - son.
rit.

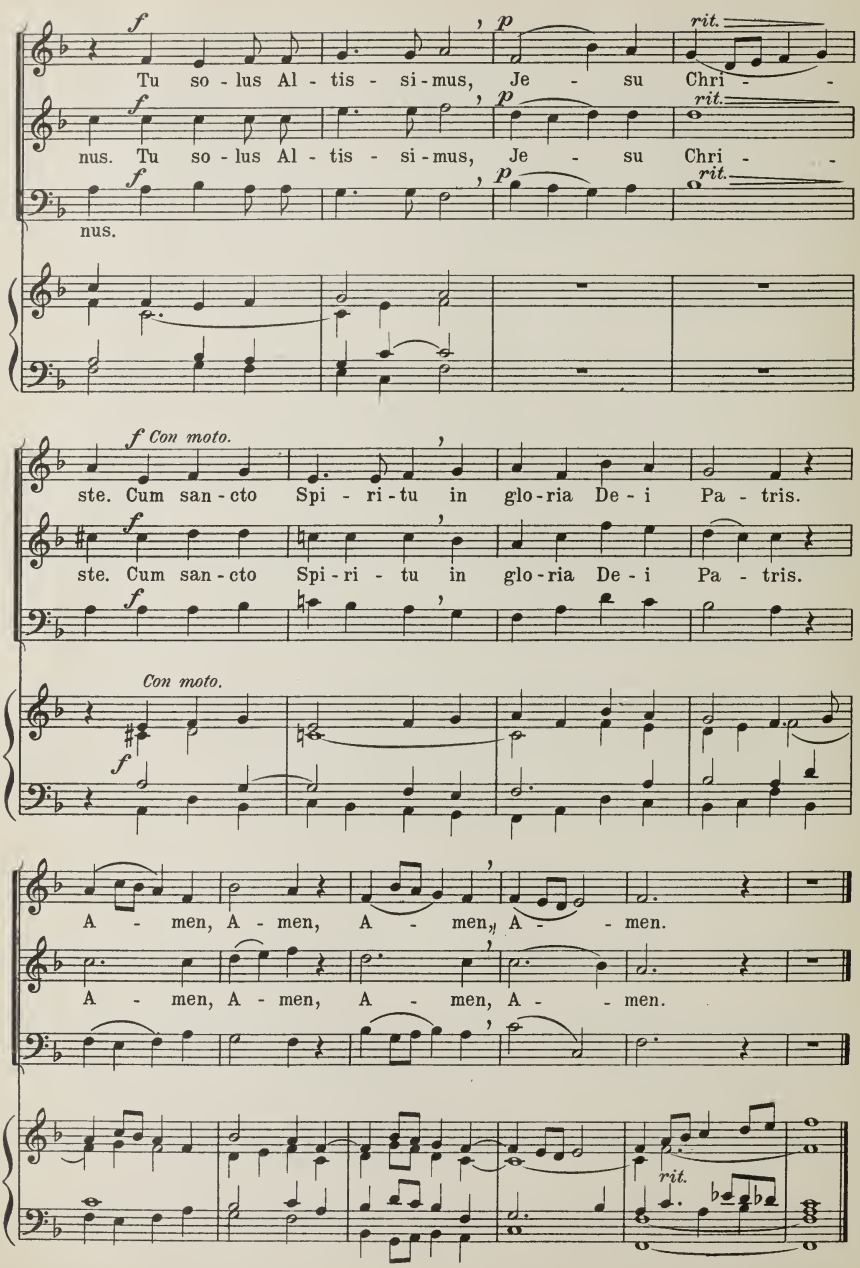
Gloria.


Allegro moderato.
mf
Et in ter-ra pax ho - mi - ni - bus bo-nae vo-lun-ta -
Allegro moderato.
mf
Ped.
mf
f
p rit.
Lau-da-mus te. Be-ne-di-ci-mus te. A-do-ra-mus
Be-ne-di-ci-mus te. A-do-ra-mus
tis. Lau-da-mus te.
f a tempo
te. Glo-ri-fi-ca-mus te.
mf
Gra-ti-as a-gi-mus
a tempo
Ped.

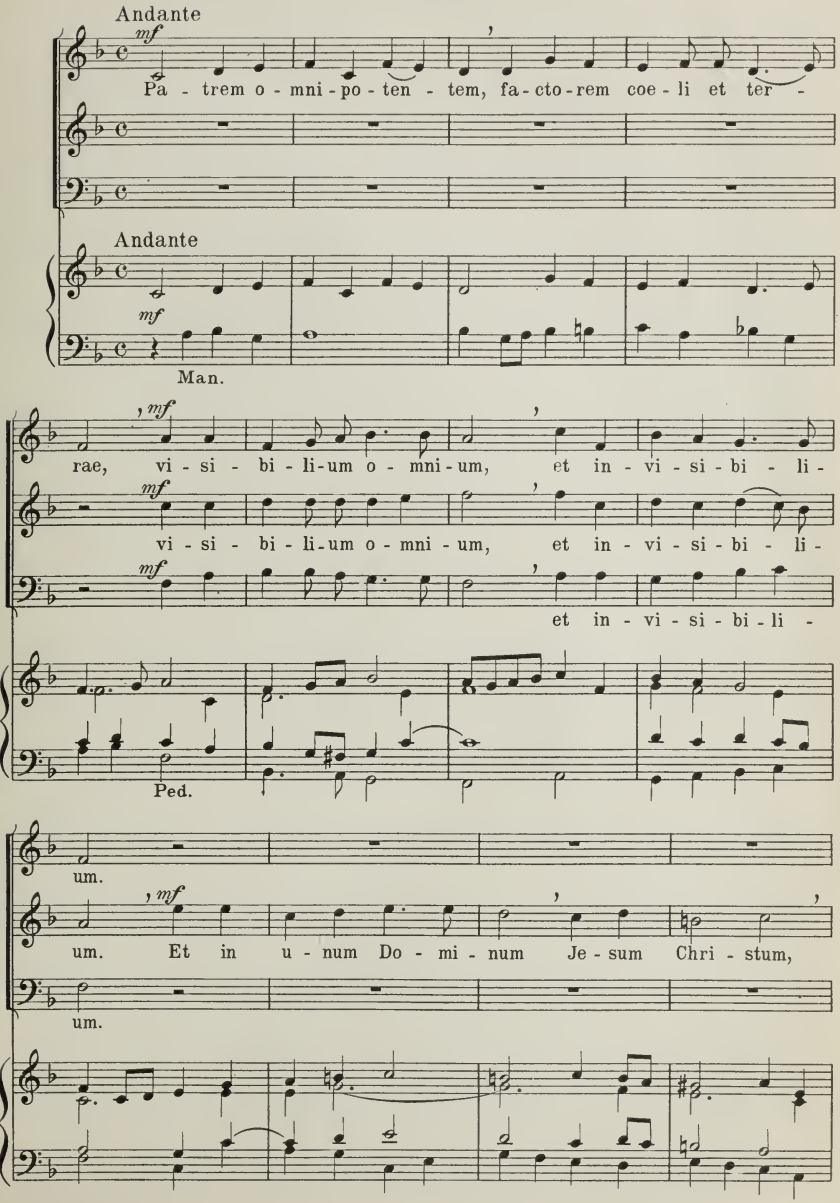

mf
pro-pter ma-gnam glo-ri-am tu - am.
ti - - bi Do-mi-ne
De - us, Rex coe-le - stis, De-us Pa - ter o - mni - po-tens.
mf
dolce
Do-mi-ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste.
mf
dolce
Do-mi-ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste.
mf
dolce
mf


f
rit.
Do-mi-ne De - us, A-gnus De - i, Fi - li-us Pa - tris.
Do-mi-ne De-us, A - gnus De - i, Fi - li-us Pa - tris.
Moderato.
p
mi - se -
Qui tol - lis pec - ca - ta mun - - di, mi - se -
Ped.
re - re no - bis. Qui tol - lis pec - ca - ta mun -
re - re no - bis.

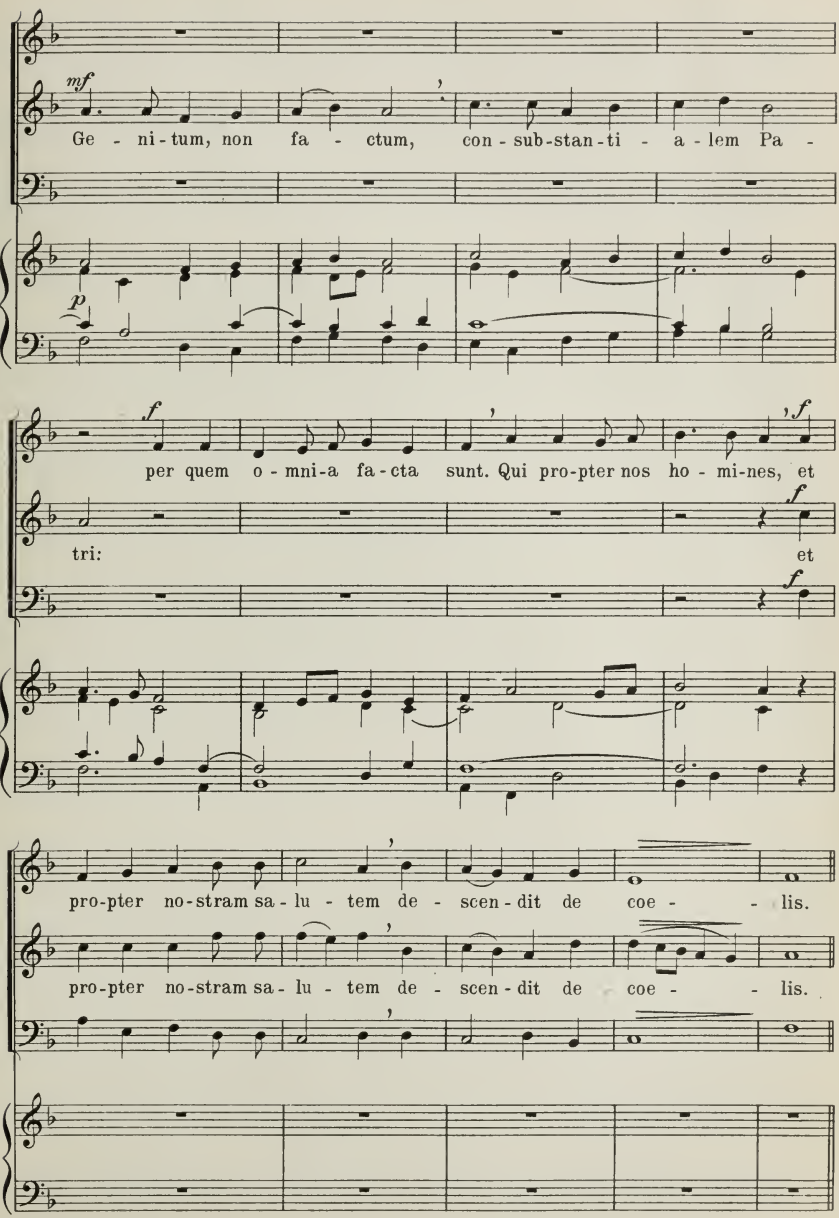

di, su - sci - pe de-pre-ca - ti - o - nem no - stram. Qui
su - sci - pe de-pre-ca - ti - o - nem no - stram. Qui
mf
Man.
Ped.
rit.
se - des ad de - xte-ram Pa - tris, mi - se - re - re no - bis.
se - des ad de - xte-ram Pa - tris, mi - se - re re no - bis.
no - bis.
Tempo I.
Tu so - lus Do - mi -
Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - mi -
Tempo I.
Ped.

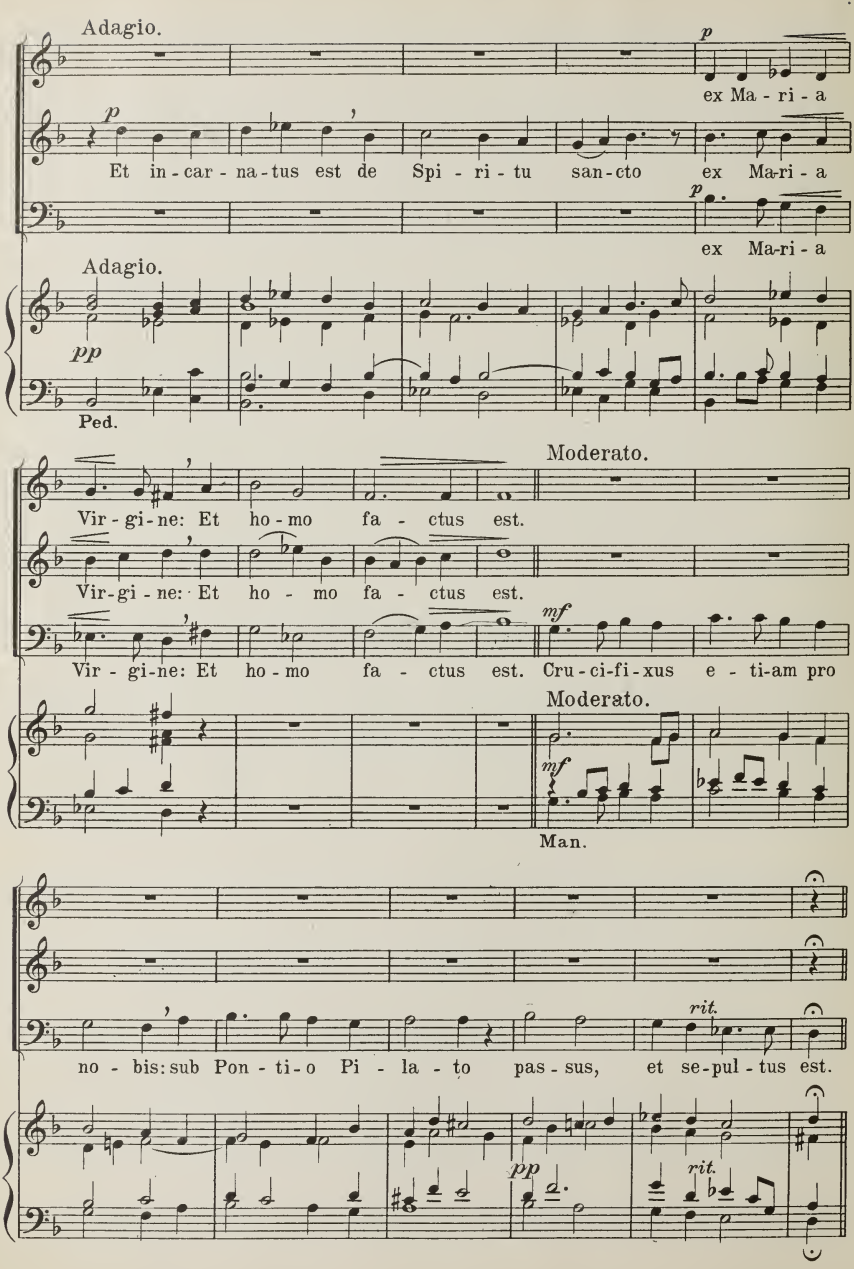

f
p
rit.
Tu so - lus Al - tis - si - mus, Je - su Chri - -
nus. Tu so - lus Al - tis - si - mus, Je - su Chri - -
nus.
f Con moto.
ste. Cum san - cto Spi - ri - tu in glo - ria De - i Pa - tris.
ste. Cum san - cto Spi - ri - tu in glo - ria De - i Pa - tris.
Con moto.
A - men, A - men, A - men, A - - men.
A - men, A - men, A - men, A - - men.
rit.

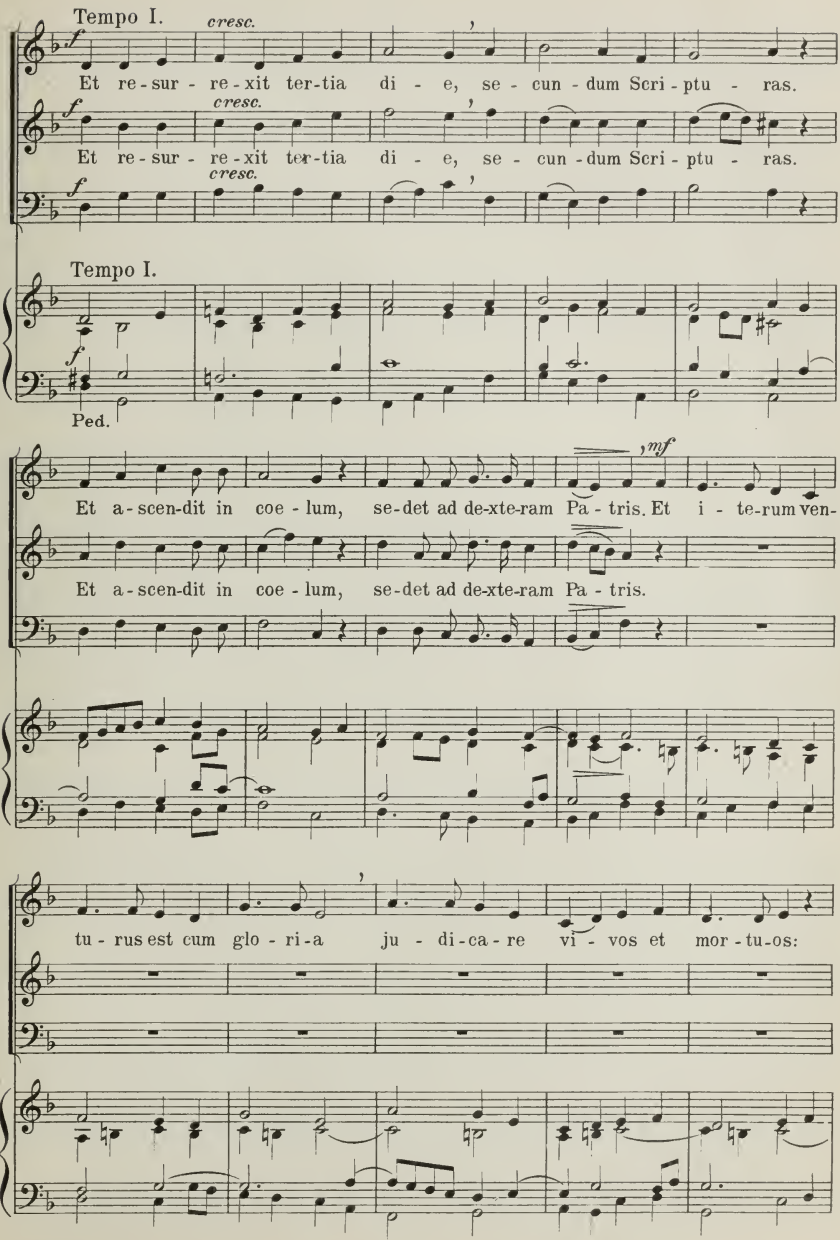
Credo.

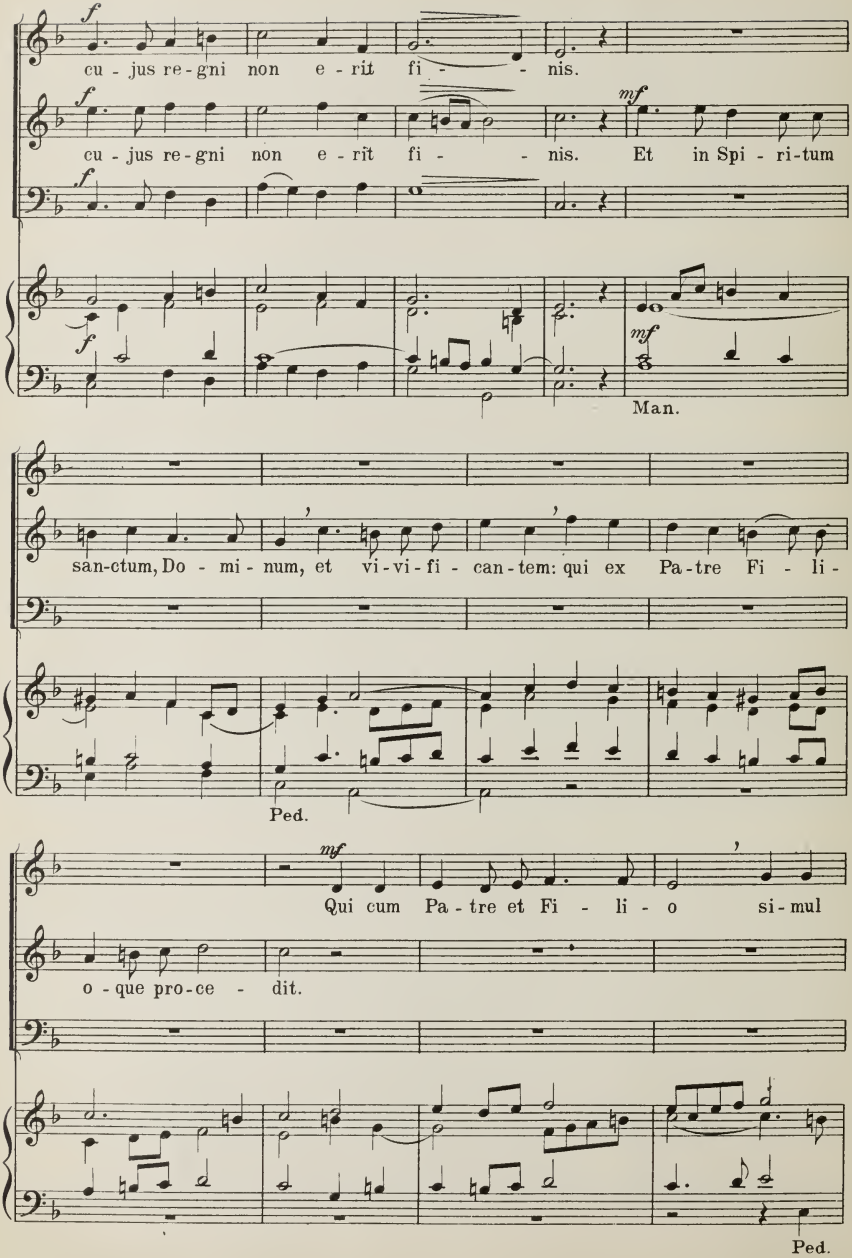

Andante
mf
Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et ter -
Andante
mf
Man.
mf
rae, vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li -
mf
vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li -
mf
et in - vi - si - bi - li -
Ped.
um.
mf
um. Et in u - num Do - mi - num Je - sum Chri - stum,
um.

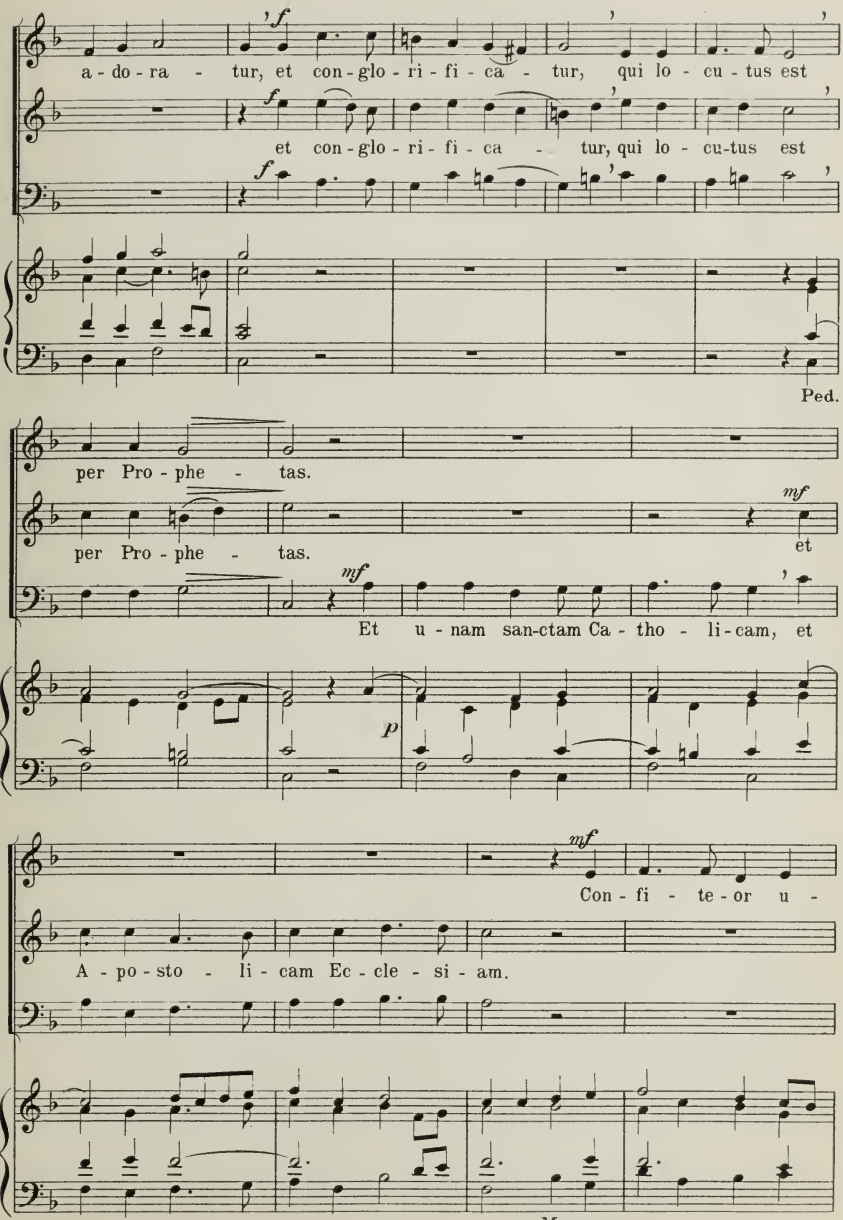
Et ex Pa-tre na - tum
Fi - lium De - i u - ni - ge - ni - tum.
an - te o - mni - a sae - cu - la.
De - um de De - o,
De - um de De - o,
lu - men de lu - mi - ne,
De-um ve - rum de De-o ve - ro.
lu - men de lu - mi - ne,
De-um ve - rum de De-o ve - ro.

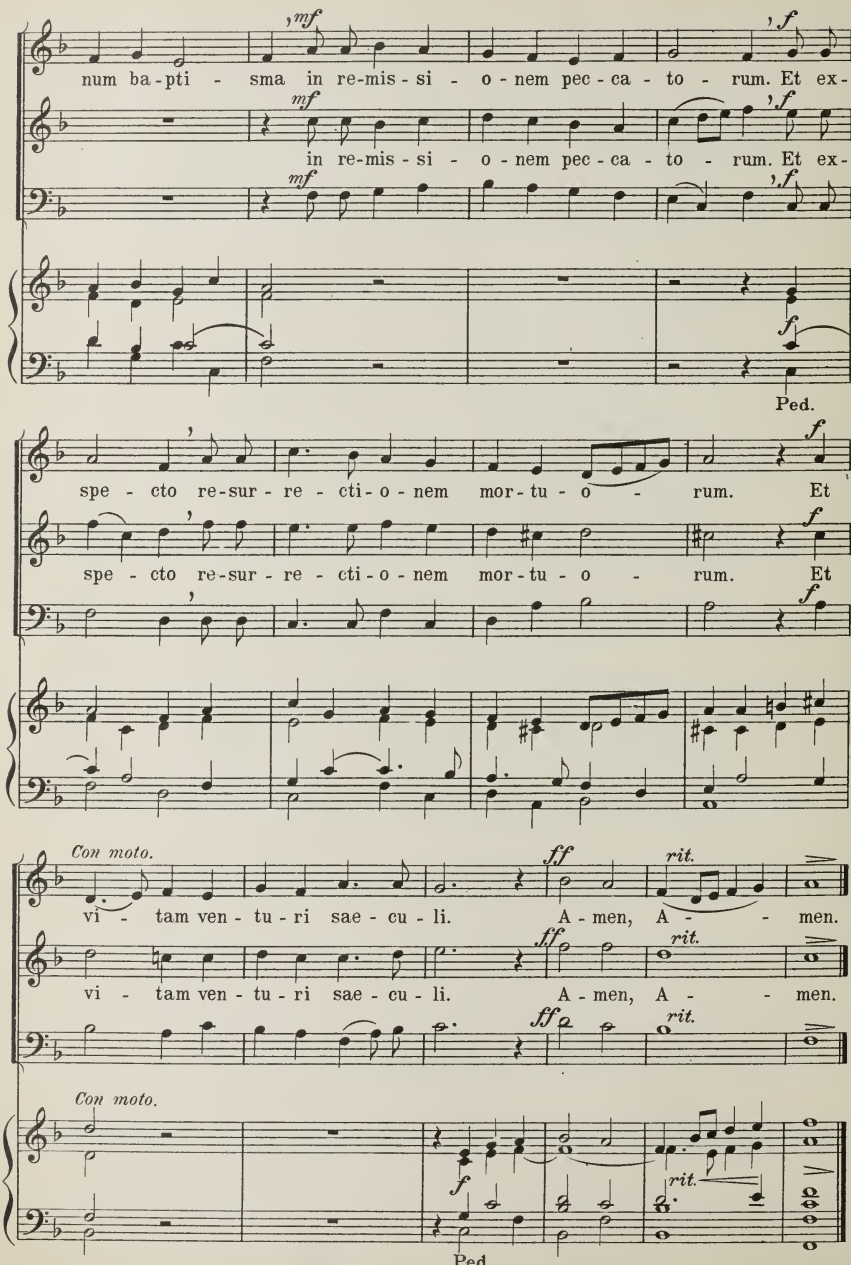

mf
Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa -
p
f
per quem o - mni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes, et
f
tri:
et
f
pro - pter no - stram sa - lu - tem de - scen - dit de coe - - lis.
pro - pter no - stram sa - lu - tem de - scen - dit de coe - - lis.


Adagio.
p
ex Ma - ri - a
p
Et in - car - na - tus est de Spi - ri - tu san - cto ex Ma-ri - a
p
ex Ma-ri - a
Adagio.
pp
Ped.
Moderato.
Vir - gi - ne: Et ho - mo fa - ctus est.
Vir-gi - ne: Et ho - mo fa - ctus est.
mf
Vir - gi-ne: Et ho - mo fa - ctus est. Cru - ci-fi - xus e - ti-am pro
Moderato.
mf
Man.
rit.
no - bis: sub Pon - ti - o Pi - la - to pas - sus, et se-pul - tus est.
pp
rit.


Tempo I.
cresc.
Et re-sur-re-xit ter-tia di-e, se-cun-dum Scri-ptu-ras.
Et re-sur-re-xit ter-tia di-e, se-cun-dum Scri-ptu-ras.
Tempo I.
Ped.
mf
Et a-scen-dit in coe-lum, se-det ad de-xte-ram Pa-tris. Et i-te-rum ven-
Et a-scen-dit in coe-lum, se-det ad de-xte-ram Pa-tris.
tu-rus est cum glo-ri-a ju-di-ca-re vi-vos et mor-tu-os:


f
cu - jus re - gni non e - rit fi - - - nis.
f
cu - jus re - gni non e - rit fi - - - nis.
mf
Et in Spi - ri - tum
f
mf
Man.
san - ctum, Do - mi - num, et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li -
Ped.
mf
Qui cum Pa - tre et Fi - li - o si - mul
o - que pro - ce - dit.
Ped.


a - do - ra - tur, et con - glo - ri - fi - ca - tur, qui lo - cu - tus est
et con - glo - ri - fi - ca - tur, qui lo - cu - tus est
Ped.
per Pro - phe - tas.
per Pro - phe - tas.
et
Et u - nam san-ctam Ca - tho - li - cam, et
Con - fi - te - or u -
A - po - sto - li - cam Ec - cle - si - am.
Man.


num ba-pti - sma in re-mis-si - o-nem pec-ca - to - rum. Et ex-
in re-mis-si - o-nem pec-ca - to - rum. Et ex-
Ped.
spe - cto re-sur-re - cti-o-nem mor-tu-o - rum. Et
spe - cto re-sur-re - cti-o-nem mor-tu-o - rum. Et
Con moto.
vi - tam ven-tu-ri sae-cu-li. A-men, A - - men.
vi - tam ven-tu-ri sae-cu-li. A-men, A - - men.
Con moto.
Ped.

THE BOSTON DIOCESAN MUSIC COMMISSION.

ADDRESS BY ARCHBISHOP O'CONNELL.

THIS first meeting of the Commission of Church Music of the Diocese of Boston is an act of (tardy) obedience to the injunction of the Supreme Authority of the Catholic Church. More than three years ago the Sovereign Pontiff, the Supreme Head of the Church, by solemn letters, promulgated in the most solemn form, having the force of law, decreed "by the fulness of apostolic authority," that henceforth certain well-defined regulations drawn up and clearly set forth by himself should be strictly observed regarding the music which constitutes an important part of the solemn acts of worship of the Church.

From that moment no Catholic was free to discuss the matter. To so solemn an utterance or injunction from him whose office it is "to provide for the sanctity and dignity of the temple in which are offered the most holy mysteries" the Catholic had but to listen and obey.

"Among the cares," thus reads the letter, "of the Pastoral office a leading one is without question that of maintaining and promoting the decorum of the House of God." The Church is a perfect society, its object is the sanctification of men. Among the chief means to this end is the Holy Sacrifice of the Mass and the solemn acts of religious worship offered up in the temples of the true God. Everything which pertains to that worship comes under the sacred authority of those placed by God's Providence to rule and govern His Church. Every stone in the altar, every movement of the priest and the assisting clerics, the very form of the edifice itself must be in accord with those regulations by which the decorum of God's House, the beauty of His service, the dignity of His worship are scrupulously regulated. Nothing which forms a part either of the edifice or much less of the sacred liturgy can evade this watchfulness, or can claim independence of this vigilance. The Church is the Palace of the King of Kings. The liturgy is the solemn ceremonial which governs that Court. The tabernacle is His Throne and the celebration of the Sacred Mysteries is an act of public homage in His divine presence.

All this is the simple enunciation of Catholic belief. Since the chant is an important part of this ceremony of homage it naturally partakes of the sacred character of the liturgy which it voices. As the form of the temple differs from that of the theatre and the concert-hall, so, too, must the form of church music differ radically from that of all other music, however beautiful it may otherwise be. It partakes of the solemnity, the majesty, the holiness, the spirituality of the Sacred Mysteries, and must, therefore, have a character apart from all other kinds of music—something which stamps it at once as sacred both in form and rendition. The words must conform to the office celebrated and the music itself must harmonize with the sacred text. It is not a thing apart—it is a part of the liturgy. To see that this becoming unity and dignity of sacred ceremonial is rigidly observed is one of the stringent duties of the Church's rulers—and when they fail, then the Supreme Ruler of the Church must in duty warn them and direct them. This by the Motu Proprio of 1904 is precisely what happened.

ECCLESIASTICAL MUSIC MUST AID DEVOTION.

No one now doubts that in the matter of ecclesiastical music the gravest

abuses existed when at last Pius X spoke. How these abuses crept in is a matter of history. The Holy Father himself alludes to it when he says in the letter that the very nature of the art of music, fluctuating as it is, the succeeding changes in taste and habits in the course of time, the fatal influence exercised on sacred art by profane and theatrical art, the pleasure which music produces, not easily contained within just limits, and lastly, the prejudice begotten by false taste and ignorance of the true canons of art—all these causes created a general tendency to deviate from the right rule, by which art has a place in public worship. Art is not an essential—it is a help. If admitted into the sacred precincts of God's House it must be pure and elevating. These are the conditions. When observed, art assists worship. When ignored or debased, then better banish it. Worship is the essential. Nothing must interfere with that—nothing must enter or have place in the sacred temple which may disturb or diminish the piety and the devotion of the faithful. Better far no music during the sacred offices than that which profanes the House of God, because either it belongs to mere profane pleasure or is not music at all.

Again and again, those set over the Church to guard its sacred ceremonies have raised their voices against growing abuses. As far back as the Council of Trent we hear the cry of disapproval of music unfit for the Church. Alexander VII in 1657, Innocent XII in 1692, Benedict XIV in 1749 kept up the protest. By solemn decrees the Sacred Congregation of Rites resounded the warning, through letters to individual bishops and by general instructions to the whole Church. But the wave had grown to such proportions that nearly the whole world of composers and directors had been engulfed. Almost had the memory of the great masters of ecclesiastical music passed. A few loyal souls, whom the false atmosphere could not pervert, kept alive the sacred fire. Nearly all had succumbed to what the Pope calls the fatal influence of profane music in the Church. The choir-master, or better with us, the organist, ruled supreme in a matter which really was no more subject to him than the candles on the altar. The priest at one end in the chancel, the organist at the other in the choir—these two separated, if not divided, heads in what should have been preserved as a sacred unit went each his separate way—the music and the liturgy were rent in twain and between them the solemn dignity of God's worship all but perished.

Then arose the voice of Pius. The time had come when abuse had become audacious. And nothing could be clearer proof of this than the spirit in which in some places his sacred mandate was received. The music, once a part of the sacred liturgy, had been permitted to grow away from it. What more natural, then, than the conceit that it was not subject but equal to it? The ceremonies of the altar were, of course, to be governed by ecclesiastical legislation. But the music—that was no longer a part of the service. It had a law to itself—long toleration had given this position not only strength but stubbornness. It cavilled at the Motu Proprio; it sought plausible pretexts for exception; it diminished its importance—in a word, it did all that a rebel caught in the ranks usually does—revile and even defy. I repeat, nothing more conclusive than this spirit of irreverence, not to say disobedience, to a papal decree could possibly be adduced to prove that which the Pope asserted: that the music tolerated in the churches against the Church's laws had produced fatal results.

The Holy Father, unmoved by stubbornness, as by excusing pretexts, only repeated his solemn instructions. He had proclaimed no new law. He had only reiterated the many repeated injunctions of his predecessors. In a word, he had voiced the sentiments of the canons of the Church, and at the same time and as well the canons of true art. Both are changeless, and so the Motu Proprio will not change—the music must. You are constituted to enforce that law: first of all, by your own example; and then by study of conditions, of music, of the competency of organists and directors, little by little to see to it that the spirit of the Church is observed in this important part of her service. Your work is a sacred one—the dignity of God's worship. Set yourselves seriously to the task. Prompt, glad, and entire obedience to the command of Christ's Vicar will bring its reward to the diocese and to yourselves.

Letters to the Editor.

THE PRESENT STATUS OF PLAINCHANT IN EUROPE—THEORY AND PRACTICE AT APPULDURCOMBE.

To the Editor of Church Music.

In obedience to your request, I shall give my impressions of musical conditions as I found them during my recent European trip. I think that my observations should carry some weight inasmuch as I tried to make the investigation thorough and complete, and visited most of the cathedrals, monasteries, and musical schools of Europe which have made a name for themselves among church musicians.

In this first letter I shall limit myself to the consideration of plain chant. As I had been sent to Europe principally for the study of the traditional chant, reëstablished by the now famous legislation of Pope Pius X, I naturally expected to find an even greater zeal and concern about it in Europe than in America, which is still counted among the missionary countries. But bitter and keen was my disappointment — everywhere, but particularly in Germany, Austria, and Switzerland. It seemed to me that on all sides I encountered either positive apathy or at least manifest lack of sympathy with the reformed chant! If they did not declare in so many words, they certainly said indirectly and covertly, though always respectfully: "We have sung plain chant from the Medicean edition, and sung it well, until the *Motu proprio* of Pope Pius X fell upon us unawares like a bombshell and blasted all our ambition, all our love and interest in the chant." Instead of rejoicing over the revival of the Gregorian chant, they seem to smart and sulk under the action of the Pope. It is a sad state of affairs.

For thirty years Germany has been leading, and successfully too, the movement for the reform of church music. And now at the very moment when the common father of Christendom adopted their reform ideas for the whole Church and took the banner of reform from their hands to lead in person the reform forces to certain victory, Germany balked and failed to follow the leader whom

it did not choose; and it may chance that by its restiveness it will jeopardize the success of the whole movement. Of course, in the abbeys of the Beuron Congregation and in a very few of the cathedrals (notably in that of Strassburg) the traditional chant is cultivated with zest and love; but these are green places in the desert. The reform has not spread—and will probably not spread—to the country in general, owing to the inaction and indifference of the German Cæcilienverein. In justice to the Kirchenmusikschule of Regensburg (directed by Dr. F. R. Haberl) I will state that the traditional chant has received a good share of favorable comment from the professors of the school, particularly Dr. Enderle, Dr. Weinmann, and Dr. Bäuerle. It must also be added that the Benedictines of Beuron, under the leadership of two very able men, P. Gregory Molitor and P. Dom. Johner, have recently started a two years' course in church music, with plain chant as a special feature. But no reform movement will get a hold on the masses unless it be organized—and well organized—in every town and hamlet. And as long as the Cæcilienverein, with its splendid organization, stands aloof and practically boycotts the reform by its method of passive resistance, the reform will not succeed, at least not in Germany or wherever the Verein is a potent factor.

There is still another source of grief for the American student of plain chant in Europe: the reform forces themselves are divided into a Solesmes and an anti-Solesmes faction. Whatever good these scattered reform forces might have accomplished, and did accomplish without the aid of the organization of the Cæcilienverein, has been almost completely destroyed—ramparts, bulwarks, and all—by quarrels and quibbles in the reform camps.

The most remarkable thing in this connexion is that some of the men whose names have resounded from one end of the world to the other in the controversy against Solesmes have accomplished nothing in the practical reform of the chant. If, in visiting the abodes of some of these standard-bearers of the anti-Solesmes forces, you expected to hear well-drilled choirs which would give you model performances and show you how the thing is done, you were doomed to disappointment. But, then, it has always been easier to censure than to "do the thing," and the crop of critics has always been more plentiful than that of quiet, steady, practical workers.

It has been a practical source of wonderment to me how little known, or rather, how absolutely unknown, is the practical manner of singing, as employed by the Solesmes Fathers. The fame of their *Paléographie Musicale* has spread everywhere; their books are found everywhere; their ideas on rhythm are read everywhere. But the manner in which these theories are translated into practice by the Solesmes people is almost entirely unknown. And yet it is almost as true in our days as it was in the days of Charlemagne that plain chant can be taught only by oral demonstration, based on theoretical instruction, and not by theory alone. Books are aids, not teachers. The Solesmes system of rhythm can as little be learned from the *Paléographie Musicale*, and other publications of Solesmes, as dentistry, surgery, the art of elocution or voice culture can be learned from books alone. As the students of painting and sculpture flock to Rome, the pianists to Leschetizky in Vienna, the violinists to Sevcik in Prague, the organists to Guilmant in Paris, the students of composition to the Meisterschule in Berlin,

so the students of Gregorian music—and their name should be legion, to judge from the controversies in the papers—ought to go to Appuldurcombe.[1] It is ridiculous to sit in judgment over these past-masters of the Gregorian art without giving them a fair hearing; to condemn the Solesmes method of singing without studying it there where it is sung, at Appuldurcombe, on the Isle of Wight. It is as ridiculous as it would be to judge and condemn a Richard Strauss without hearing him, and hearing him repeatedly. For prejudices of long standing are not generally overcome by one single hearing. What do the critics of Strauss condemn? Is it really Strauss, or is it not rather their own preconceived idea of him? They measure him by their own limited size; they weigh him by their own standard; they judge him by their own rules, by their own personal conception of beauty. They have a law, and by that law he must die. Exactly so it is with the foes of Solesmes. They call the singing of the Solesmes monks monotonous, effeminate, void of strength and character. But how many of these belligerent critics have heard them repeatedly, and *sine ira et studio?* Whilst I was studying at Appuldurcombe a certain German, an ardent adherent of the Cæcilienverein, appeared at one office and was ready with the verdict: "I cannot see any beauty in that singing." And I should not be surprised if that German visitor of one day would, at the next convention of the Cæcilienverein, condemn with the air of an expert—*expertus potest dicere*—the whole system of the poor men of Solesmes who have made plain chant their life-study and who, with the ardor of enthusiasts, strain their whole energy and attention upon that one task, the *opus Dei*—that is, the service of the Most High by means of the sacred liturgy and the revived chant of the ages of faith—who possess now the accumulated learning of all the great intellects of Solesmes, from Dom Guéranger down to Dom Mocquereau.

What characterizes the singing of the Solesmes monks is the sweetness of it all. It is warm and devotional, yet not sentimental and emotional; expressive of the text, yet not dramatic; virile, yet not rude; noble, but not proud; refined, but not fastidious; modest, but not faint-hearted; delicate, but not sickly; poetical, but not vague; attractive and pleasing to the ear, but not absorbing the attention. The shading and delineation are clear and marked, but never excessive and obtrusive; the rhythm is free and natural, like that of a well-rounded Ciceronian period of speech, or the ocean waves—in a word, their singing is both musical and religious, the soft undulations of sound filling the air as with frankincense.

The work of these monks has not merely been the unearthing of an antiquated, soulless form of art and placing it in the sanctuary, as you would place

[1] Students are sent from one end of the world to the other to hear the lectures of this or that famous professor of biology, history, or higher criticism. But how many institutions of ecclesiastical learning think it worth while to send students to Appuldurcombe Abbey, made so notable among the schools of Gregorian Chant by the presence of that famous author of the *Paléographie Musicale* and undisputed authority on all matters concerning Gregorian chant, Dom Mocquereau, and his associates? Religious orders send their talented young men to all universities and art schools to study Sanskrit, paleontology, astronomy, heraldry, and the masters of the Umbrian school. But how many are sent to the one High School of the liturgical chant? Is, then, the study of the chant of the Church less important for religious communities than the study of secular branches?

there a statue from Herculaneum or Pompeii; but they have called the dead form to life again and breathed a soul into its body. The chant of antiquity which they resurrected is not a dead language to them, but lives with them. You may dispute with them as to the rendition of certain passages or neums, just as the great conductors will ever disagree as to the execution of certain passages in the musical classics. These conductors could not agree, even if they would; and if they could they would not be artists, but automatata.

There is a subjective element in plain chant, as in every art. It allows many different shadings of interpretation, and they may all be correct. For this reason, there may be different schools of plain chant, as there are different ways of interpreting Palestrina. Palestrina is differently rendered by the Cappella Sistina under Perosi, by the Domchor in Regenburg, by the imperial Domchor in Berlin, by the Schola Cantorum in Paris, and by the Westminster Cathedral choir, and yet every rendition has its own charm, is its own justification. For every different rendition brings out and accentuates different charms of the composition, just as varied illumination will bring out different colors in a painting. Weingartner and Nikisch interpret differently Beethoven's Ninth, and it is this very difference of interpretation which makes the rendition more interesting and attractive and saves it from being leveled to a mere automatic orchestrelle performance. Henry Irving and Edwin Booth gave different shadings of accentuation to Shakespeare's line "To be or not to be," and neither of them thought of monopolizing the right of interpretation to himself. A Frenchman and a German and an Italian will never sing plain chant exactly the same way, because they bring to the task a different temperament, and hence a different mode of expression.

When I came to Appuldurcombe I expected to find strong partisans of the so-called Solesmes school, but I found very broad-minded men—men willing to listen and make concessions as long as you left the principle intact. They freely admitted that you might group certain neums in this way or that, as you chose; that you might place the ictus here or there, as you preferred; they extolled the merits of Dom Pothier and spoke highly of the Vatican edition, saying that it was the best existing, even though not the best possible edition. They did not commit themselves to any particular accompaniment of the chant, and left the whole question to the decision of professional musicians, as long as the melodic flow was not impeded and the rhythm not destroyed. As to rhythmical signs, whilst they maintain the necessity of some rhythmical subdivision—for what is music without rhythm?—they do not pin their faith to that one form of rhythmical sign which they have adopted. We were given general principles in the school, showing how to subdivide the notes and neums; but in the application of these principles we were allowed the greatest freedom.

I claim, then, that the men of Solesmes are little understood, or rather, are grossly misunderstood; that their system, as laid down in the *Paléographie*, is more talked about than studied; and that their practical method of singing is almost entirely unknown, and is bound to be misunderstood by those who depend for their knowledge solely on Solesmes books, not on Solesmes teachers.

In my next letter I shall endeavor to describe the condition of polyphonic church music in Europe.

Dom. Wädenschwiler, O. S. B.

Mount Angel, Oregon.

THE PAULIST CHORISTER SOCIETY OF CHICAGO.

To the Editor of Church Music.

Sir:

I am sending you a program and some press comments on the oratorio concert sung by our society on Dec. 10th. It seemed to be the unanimous opinion that the choristers proved eloquently the usefulness of boys in oratorio. The arias were all difficult, and were given an interpretation by the boy-soloists that would reflect credit upon artists of reputation.

The boy-choir movement seems to be growing more popular, and we feel confident that in a few years Chicago will recognize the full truth of the claims our society makes in favor of the boys *vs.* women as interpreters of sacred music.

W. J. Finn, C. S. P.

Chicago, Ill.

[Church Music is rejoiced to find Father Finn continuing in Chicago the splendid work of teaching by object-lessons, such as he had previously inaugurated with great success in Washington. There is still in Catholic musical circles much misapprehension as to the capabilities and musical quality of boys' voices. Public concerts by chorister boys are the most interesting demonstration possible of the claims put forth for boys as substitutes for women in our choirs. The program of the concert is printed in the "Notes" of this issue.—Editor.]

THE "LAUS TIBI CHRISTE" AFTER THE GOSPEL.

To the Editor of Church Music.

Sir:

I think I have read somewhere in Church Music that the *Laus tibi, Christe* occurring after the Gospel should not be sung by the choir. I have heard an opposite view expressed. Will you kindly inform me as to the correct practice?

I enclose a program of music for Christmas. It is but a step in the right direction, but we hope to do better later on.

D. C. Young, *Director.*

Port Jervis, N. Y.

Answer.—Laus tibi, Christe should not be sung by the choir. It has been a custom in some places to have the choir respond thus; and indeed, in an old edition of the Baltimore *Ceremonial* (1865, p. 525), the words are placed to a monotone in plain chant notation immediately after the notation of the Gospel. How general this practice is or was we do not know. It has no support in the rubrics of Solemn Mass; the various manuals of Gregorian Chant make no mention of it, and provide no notation, therefore, for it; the liturgists do not speak of it—and their silence condemns it; the recently issued *Toni communes Missae* of the Vatican edition provide no chant for it and make no mention of it, as they would do if it were to be sung by the choir. All this is conclusive proof that the practice of singing it has no proper authentication and should be discontinued.

Monsignor Wallis, Master of Ceremonies for the Diocese of Westminster, England, contributes to Mr. Terry's volume on *Catholic Church Music* the sections relating to ceremonial in Book IV, and there we read (p. 124) that the choir is to "(8) Make the responses before the Gospel. (9) After the Priest has intoned the words *Credo in unum Deum*, continue from *Patrem*." Mention is made here of the responses *before* the Gospel, while nothing is said of any responses *after* the Gospel.

What is said above of the *Laus tibi, Christe* applies also to the *Deo gratias* after the Epistle. This response is not to be sung.

CHURCH MUSIC felicitates the Director on the "step in the right direction" manifested by the Christmas program of music, which comprises a full liturgical musical service for Mass: the introit, graduale, offertorium, communio, are taken from Dr. Tozer's "Proper;" the music of the ordinary of the Mass is by J. Gubing; the *Asperges*, by Father Bonvin; the *Deo gratias* after the *Ite missa est* is Gregorian; and there is a Processional and a Recessional hymn (the latter being the *Laetentur coeli*).

SINGENBERGER'S HARMONIZATION OF GREGORIAN REQUIEM.

TO THE EDITOR OF CHURCH MUSIC.

Sir:

I notice with pleasure that Prof. J. Singenberger, in his last harmonization of the Gregorian Requiem, has fallen somewhat in line with Benedictine interpretation.

The accompaniment is light enough not to interfere with the fluent movement of these beautiful traditional melodies.

However, it is to be regretted that Prof. Singenberger does not accept as yet the *entire Benedictine system* of rhythm. Unfortunately, he has until recently followed the Ratisbon School so persistently that we now find traces of both systems in his harmonization, which to me seems a rather unhappy confusion.

As we know, the Benedictine System gives preference in the harmonization of melodies always to the musical accent, not to the tonic (word's) accent, whereas the Ratisbon system gives preference to the latter (tonic), disregarding the former. Hence we cannot understand why Prof. Singenberger, in his present harmonization, selects apparently at random, now from this, now from that School.

A few examples will prove our assertion: (1) In "dona eis" (Introitus) he gives the chord to "*is*," while in the passage "caro veniet" he emphasizes the tonic accent. (2) In "Dies illa" (Sequence) he gives the strength of the chord to "*il*," thereby unbalancing the binary rhythm of the melody rather surprisingly, since the last note of the musical phrase is left without the required calmness or rest. Compare what Rev. Leo Manzetti says in his preface to the Vespers of the Blessed Virgin:

"In our opinion a feminine cadence grates upon the musical feeling, and may be well compared to a man who steps short in his march, still holding one foot in the air. Feminine cadences are scarcely ever found in classical music. To find full repose an artistic ear demands a chord on the last note of the melody. In plain chant this last note falls generally on the last syllable of the sentence.

Now, if this syllable happens to be short, would it be just to blame the musician or his theory on that account?"

(3) At (Psalm) "in Sion" the tonic accent of Sion is disregarded and the force of the chord is given to "*in*," a monosyllable, and in this case a weak syllable.

(4) We would like to have Prof. Singenberger explain the contradictions he falls into throughout the harmonization of the "Dies Irae," where at times he cares for the tonic accent only, then again favors the musical accent. In stanzas 5, 6, 9, 10, 17 (on weak syllables) he betrays a striking resemblance to the harmonization of Father Manzetti, unquestionably universally pronounced the best exponent of the Benedictine rhythm.

Prof. Singenberger's transcription is arranged, as he himself asserts, for "Children's Voices." He is to be congratulated for his solicitude regarding children, by lowering the Gregorian melodies to such a range that even a bass could conveniently sing it. Yet we think that children's voices, *when well trained*, even in America (as experience of late has shown) can easily reach the ordinary key. Such a low transcription as Prof. Singenberger intends for children is certainly to the detriment of the beauty of good rendition.

The Graduale and Tract are not harmonized, but instead a simple recitation is given. The Chants for Burials are also added, and for the sake of variety a four-voice setting of the "De profundis" is added, which may very well take the place of the "Nearer, My God, to Thee," or the like, *which some organists still seem to prefer!*

While I would be glad to have the above questions solved by Prof. Singenberger, I am pleased by his *fluent harmonization*, which may do good service by replacing the old so-called pound-note system. AL. RHODE.

St. Louis, Mo.

[The Rev. Ludwig Bonvin, S. J., writes to the *Voix de St. Gall* (Oct.-Nov. number, p. 182) in similar strain: "J. Singenberger, lui aussi, a passé au camp de Solesmes, mais à moitié seulement. Dans son 'Requiem' et ses 'Vêpres de la Ste. Vièrge' il suit une voie moyenne, cherchant à concilier la manière de comprendre le rhythme à Solesmes avec les exigences de la musique et du texte. Dans l' 'Ave maris stella' (Vêpres *de Beata*) cette pierre de touche du Solesmien pur sang, il marque par exemple assez souvent du point ictique les notes de la mélodie, mais il n'en tient plus compte dans l'accompagnement. Le résultat musical en est sans doute plus satisfaisant: mais alors, se dit-on, à quoi bon indiquer une manière de concevoir le rhythme qu'on n'observe pas et qu'on désapprouve dans la pratique?"—EDITOR.]

"VERBOTENE QUINTEN."

(A Criticism.)

TO THE EDITOR OF CHURCH MUSIC.

Sir:

In the Autumn number (Vol. II, No. 6) of CHURCH MUSIC I find a "De Beata" Vespers by Ignace Mueller. I, the undersigned, have studied

Piel's *Harmonielehre* and am laboring under the impression that the organ accompaniment presents some grave mistakes. For instance, in the 2nd and 3rd bar of the "Dixit Dominus" I find what Piel terms "verbotene Quinten" and brands a grave mistake: f ♯—c ♯ (equals fifth) proceeds to e—b (equals fifth). Kindly answer how this procedure in harmonization may be defended, and oblige

Yours truly, "QUEM NOSTI."

THEY MIGHT "HARM THE PIANO" IF PLAYED TOO STRONGLY.

(A Reply.)

TO THE EDITOR OF CHURCH MUSIC.

Sir:

After reading over the above letter, which you kindly had forwarded to me, there came to my mind a remark (which its author placed as a footnote) appearing in a musical composition and referring to a progression similar to the one pointed out by your correspondent "Quem Nosti." However, before quoting, and by way of explanation, I wish to say that the composer to whom I refer taught the Course in Harmony and Counterpoint in a *Musikschule* and naturally was often required to explain to his primary class the seriousness of an offense such as the writing of covered fifths, etc. What was then more natural for this professor to do, after having indulged in a bit of writing, than to point out a series of "quinten" and thus avoid being placed in the humiliating position of being questioned, of having his real ability doubted by his junior class, of having their confidence in their Maestro doubted? The professor's right to let the progression stand was never doubted; still, it was thought advisable to mark the fifths as "done intentionally." The remark read very well in German; but thanks to a newly arrived editor's assistant (also musical) who put it into English, with the aid of some text-book, it gained somewhat by translation, and so, while it failed to convey the professor's explanation, it now answers my own purpose well.

It reads as follows: "These consecutive fifths will not *harm the piano*" (!) (Italics are mine).

Reverting to my own affair, I may say that this curious translation will apply in the present case; and that, according to the rules of harmony given somewhere in the first seventy-five pages in the very first book of "Harmony," I might be considered quite guilty; but has "Q. N." never read further, or consulted other works, or reasoned for himself?

Naturally, if one is self-taught, he lacks the guiding hand and advice of the master; and such a question is quite pardonable. To some musicians, it might prove annoying because of its trivial nature. It is said that in the musical Hall of Fame, that niche in the department for critics which is dedicated to "Quintenjaeger," boasts of a big waiting-list. Will the long line ever be accommodated?

Harmony is based on the laws of Nature. For a composer—one worthy of that name—it is essential to be conversant with all the rules as laid down; but the right of freedom can, nevertheless, never be denied to him.

The progression alluded to, and appearing between inner voices in the 3rd bar of the "Dixit Dominus," was inserted with my full knowledge, and I have no apology to make for it. Provided "Q. N." does not choose to select just the "verbotene Quinten," playing them with some force (which, by the way, might be apt to "harm the piano" or organ if kept up for a long time), I do not think that his sensitive ear would be offended with the effect resulting from the playing of the accompaniment just as written. What more, then, is wanted?

New York, N. Y. IGNACE MUELLER.

Chronicle and Comment.

CONCERNING HYMNS.

IT was estimated, some twenty years ago, that there were then upwards of 400,000 hymns in the world. It seems a surprisingly large quantity, even allowing for the diversities of tongues and dialects. But when we reflect that fools rush in where angels fear to tread, it may not be such a surprisingly large hymnodal output; for it is very difficult to write a good hymn—and it is precisely the difficult thing that tempts the foolish man to effort.

The many hymn-books in existence illustrate the temptation; the many revisions thereof, and the general discontent with the existing hymn-books, illustrate the difficulty met in providing good hymns. Our separated brethren of the various denominations repeat almost *verbatim* of their own hymns the criticisms we Catholics are wont to make of our hymns. The subject divides itself readily into two matters for consideration: first, the texts; second, the musical settings. The question of the texts will naturally be subdivided, and the compiler will face the twofold problem of translation from the Latin and original compositions in the vernacular. So, too, the musical setting comprises the subquestions of the character of the melody for unison singing, and the character of the accompaniment. CHURCH MUSIC would like to hear from its readers some expression of opinion on these topics.

Then, with respect to original hymns in the vernacular, there is (quite apart from the theological or moral content) the simple question of style, of phraseology (simple or ornate), of imagery, of symbolism, of metres, of rhyme. What should be thought of the criticism launched against certain hymns by the Rev. Charles Graves, at the twenty-third annual session of the Unitarian Conference in Philadelphia (15 Nov., 1907)? In the report of the meeting the *Public Ledger* says:

> Present day hymnology and the pretensions of church choirs were vigorously criticised yesterday at the 23d annual sessional of the Unitarian Conference in the First Unitarian Church.
>
> "Let us rid ourselves of a phraseology that does not express the things we believe in," Charles Graves, of Passaic, declared. "For instance, we hear of the 'white wings of the Holy Ghost.' Heaven is not a feathery kingdom. The soul, after leaving the body, is not a monstrosity, with wings upon its shoulders. We are not birds, either in

this world or in the world to come. Then 'white-robed harpers casting down their harps by the sea.' We do not believe in harps, harpers or sea. Let us rid ourselves of the word 'king' in our hymns. We live in a democratic age, when kings are unpopular on earth."

Here Mr. Graves's audience laughed heartily.

"We must get away from 'Jordan's banks' and 'Galilee's shore,' he said. These expressions are out of place in the 20th century. Let us have hymns that ring true to our understanding."

Choirs and organists were put on the rack by the Rev. Alson H. Robinson, of Newburgh, N. Y. He said that every hymn is a prayer, and that church music must fulfil two requirements—those of art and worship.

"The choir presents a serious problem in many churches," he said. "Those persons in choirs frequently refuse to recognize the spiritual character of their surroundings and fail to realize that psalms are prayers, instead of being intended to exploit their skill as vocalists." Children's choirs were advocated as being in harmony with the Unitarian order of service.

The report did not err in associating the subject of hymns with that of choirs—and a new element for discussion is suggested. How should the hymns be sung—in harmony, if possible (as in some, *e. g.*, Episcopalian churches), or in unison? Or, as between choir and congregation in our extra-liturgical services, alternately in harmony (by the choir) and in unison (by the congregation)? What experience can any of our choirmasters offer as to the preferable method?

Humor lurks near any discussion of hymns; and we are not surprised that the report of the Unitarian Conference in the *Ledger* notes the fact that Mr. Graves' "audience laughed heartily." Laughter is akin to tears, however; and the *Aus der musikalischen Welt*, commenting on the most recent of our Catholic hymn-books, seems more inclined to weep than to laugh (15 October, 1907, p. 17).

We are now deluged with Catholic hymn-books. Their name is Legion. And we think that some reflecting Catholics would like to see them run headlong into the sea—as the legion did on a former occasion.

Time was, not long since, when we had but few hymns. Then it was that Father Faber (in giving whom to the Church, England lost a poet, as Wordsworth remarked) bethought him of composing some. He tells us about the matter thus:

It was natural then that an English son of St. Philip should feel the want of a collection of English Catholic hymns fitted for singing. The few in the *Garden of the Soul* were all that were at hand, and of course they were not numerous enough to furnish the requisite variety. As to translations, they do not express Saxon thought and feelings, and consequently the poor do not take to them. The domestic wants of the Oratory, too, keep alive the feeling that something of the sort was needed: though at the same time the Author's ignorance of music appeared in some measure to disqualify him for the work of supplying the defect.

In spite of the fact that certain of the hymns he wrote contained "very glaring literary defects, such as careless grammar and slipshod metre, people were anxious to have Catholic hymns of any sort," he modestly declares, for there were "numerous applications to the printer for them." His criticism of his own hymns deserves attention. Literary defects should be patiently removed by a conscientious file. In the vast output of Catholic hymns to-day, who uses the file?

CONGREGATIONAL SINGING.

I. How Should It Be Started?

EDUCATIONISTS propound the principle that the best work is done in a class where the teacher says least and the children do all the talking—or nearly all. A similar thought is expressed by a writer in the London *Catholic Weekly*, apropos of congregational singing:

> People no longer talk as if the ultimate aim of church music reform was to get the choir to sing elaborate ancient music instead of elaborate modern music. Every one is beginning to see that, on the whole, and as a general rule, the less the choir sings the better. (Those who are kind enough to sing in choirs must please not be offended at the somewhat brusque way of putting an undoubted truth.)

But practical educationists also find it something of a problem to get the children started a-talking—that is to say, to get them started a-talking on the right subjects and in the right way. Children love to talk, it is true; but they are terribly self-conscious before their elders who have authority over them:

> For most things in the world an excuse of some sort may be invented, but for the absence of congregational singing there can never be any shadow of excuse whatever. If singing were a difficult or irksome duty, there might be some reason for leaving it to a specially trained choir. But the case is quite otherwise. All people who can sing, and most of those that can't, are really in their heart of hearts quite anxious to use their voices as much as possible. They thoroughly enjoy it and are only prevented by a lack of confidence or by sheer bashfulness; they only need some one to give them a start. Those who say that to ask the congregation to sing is to thrust on them an unwelcome and onerous burden are talking nonsense. All people enjoy singing when once they start; but they want starting.

Writing on "Congregational Singing" in Church Music (December, 1905), Mr. H. B. Gibbs, who has had much experience in "starting" congregational singing, declares a contrary view:

> At the outset I would ask the reader to face two very ugly facts. First, from a musical point of view a common public worship is non-existent. Second, *few people* really *desire to sing*. To remedy the first, the correction of the second must be at once effected. The desire to sing must be created, and this must be no passing fancy.

Yes, the real difficulty is in getting the congregation "started." Mr. Gibbs, in the article alluded to, hints how this should be done. We sympathize thoroughly with the point of view of the writer in the *Catholic Weekly;* but the great question is, How?

II. One Practical Illustration.

The writer in the *Catholic Weekly* prefaced his paper with the remark that the reform movement was really progressing, however slowly. The assertion is simply true; for the leaven is working, and ultimately it will, we may hope, leaven the whole lump. It is impossible to compile statistics, however; often will a polite request for information be ignored in that very quarter which has been officially designated as the bureau of the reform movement. One of our corres-

pondents volunteers the information that the Music Commission was informed that it should quietly beat time and smile in its sleeve at any excited pother from reformers. While it may be true that some diocesan commissions have been constituted *ad fucum faciendum*, and while in some quarters the hope may be entertained that the "whole thing will blow over" if no move for reform is made, it is comforting to realize, as CHURCH MUSIC does realize, that the leaven is undoubtedly working, and that the reform is gaining ground surely, surely—however slowly.

A great step was taken for reform in the Philadelphia Diocese when the ladies were excluded from the liturgical choir. This alone guarantees many things: correction is automatically made of certain things forbidden by the Motu Proprio. The rule is, moreover, obeyed in the diocese. As one illustration of how the leaven is working, the following extract from the *Catholic Standard and Times* of Philadelphia (7 Dec., 1907) will serve:

> Beginning Sunday, St. James' congregation will sing the responses at the High Mass, the other portions of the Mass to continue to be sung by the choir.
>
> For several years past the Benediction hymns and other vocal parts of services, with the exception of the Vespers and High Mass, have been sung in chorus by the congregation, which has also rendered the "Stabat Mater" at the Stations of the Cross throughout Lent. The rector, Rev. James C. Monahan, LL. D., has found little difficulty in having his people learn these and the usual hymns. Standing in the pulpit, he directs the singing, sometimes with organ accompaniment and sometimes without. With new hymns he goes over the first verse with them and finds that by the second they have learned the air. The singing is marked by excellent time. Cards containing the hymns, numbered, are placed in the pews and the number and name of the hymn is announced.
>
> On a recent visit to Ireland Father Monahan heard a congregation recite, at a Low Mass, in unison, the Apostles' Creed and other parts of the Mass in English, while the priest used the Latin "Credo," etc., as required by the rubrics. Something similar to this was done at a recent Mass which the St. Joseph's College Alumni Sodality attended, but Father Monahan's plan is to have the responses sung in Latin, as, for instance, when the priest chants "Dominus vobiscum" ("The Lord be with you"), the congregation will respond, "Et cum spiritu tuo" ("And with thy spirit").

It is a beginning of liturgical congregational singing, and we doubt not has already had precedents in many other places in America.

Notes.

Father Bonvin, S. J., of Canisius College, Buffalo, N. Y., contributes to the *Voix de St. Gall* (Oct.-Nov., pp. 180-186) a long review of the status of the reform movement in the United States. He notes the fact that we possess only two magazines devoted to sacred music, the *Caecilia* (in German) and CHURCH MUSIC; that the brave efforts made by the veteran composer and professor, J. Singenberger, to float an English musical magazine resulted in the appearance, many years since, of the *Echo*, and recently of the *Review of Church Music*, and that both reviews were compelled to suspend publication because of lack of sup-

port on the part of English-speaking organists and choirs. Under the heading, "Organization," he writes:

Called to the United States on the recommendation of Dr. Franz Witt, J. B. Singenberger (born 25 May, 1848, in the Swiss canton of St. Gall) founded in 1873 the Association of St. Cecilia for the purpose (like the society in Germany) of imparting instruction and practice in true church music conformably to the wishes and laws of the Church. But this Society was not organized amongst us in that practical way which assured its success in Germany; it lacked a body of directors and diocesan and parochial branches placed under clear and wisely conceived statutes.

The Association is found in many cities and towns, especially in the West. Down to the year 1903, an annual reunion was held, as far as possible, in some place designated by the president, and concerts of sacred music were given by various united choirs who had conscientiously prepared themselves for the work. But unfortunately the Association was unable to strike root save in German parishes; and for some years past it has been declining and leading a more or less languishing existence, until finally, about the beginning of 1903, it ceased to give any sign of life—the reason whereof is as follows: Some months before the appearance of the Motu Proprio of 22 November, 1903, a general reunion was to take place at St. Louis, Mo.; the excellent choir of the church of the Mother of God, Covington, Ky., which, under the direction of the Rev. H. Tappert, cultivates with special care the classical music of the 16th century, had taken charge of the musical portion of the reunion, and everything was ready. But, then it was recalled that Pius X in his Motu Proprio had excluded women from the choirs, and the Covington choir comprised the voices of women and of men. With others, the president feared that the Holy Father might be offended by musical performances of such a nature. Certainly, there was no good reason for the fear, since the Holy Father could not expect the Motu Proprio to work a miracle in having choirs spring suddenly out of the ground all armed with new forces. Thenceforward, the silence of the grave has lain on the American Caecilienverein.

Further on in his paper Father Bonvin thinks that, while much good effort and enthusiasm have been expended on the reform movement, little has been accomplished, because the essential matter—that of chasing from our churches the unchurchly kind of modern sacred music heard therein—has been lost sight of in a multitude of minor considerations. He adverts to the fact that in certain dioceses catalogues of permissible music have been issued and made obligatory, but that in practice they are a dead letter—a conclusion he arrives at partly from personal observation and partly from the reports of those who have had occasion to travel in various dioceses.

Time has been lost, he thinks, in discussing the necessity of "sanctuary choirs" and of the exclusion of female voices, this latter question being complicated by the uncertainty as to what exactly constitutes the "liturgical choir." May not women sing in the "gallery choir?" An authoritative decision would at least settle this disputed question, and choirmasters would know just how matters stand. He next adverts to the difficulties surrounding a male choir; for if only adults sing, the music is restricted in scope and in abundance, while if boys take the place of women, there is the added difficulty of maintaining discipline—an art which few of our directors have acquired. In addition to all this, in many places the organist is a woman, who also acts as choirmaster, and this

not by choice but by necessity. He gives many reasons why men of sufficient ability will not act as choirmasters of Catholic churches. Finally, he defends the system of "musical rhythm" for Gregorian chant, and wishes to see the chants thus printed in modern notation.

The Cardinal Archbishop of Paris, in some recent legislation, has absolutely interdicted, in funerals, the use of any other liturgical music than the Gregorian Chant, and allows no other instrument but organ in the case of marriages. Commenting on these rules, M. Gastoué remarks, in a "Causerie musicale" which he contributes to a French monthly magazine: "And so we shall hear no more the *Méditation* of *Thais* played in the guise of a prelude at the Nuptial Benediction, or the *Intermezzo* of *Cavalleria Rusticana* (which street-organs love to grind out) during Communion. At least, ye readers who listen to me, use your influence with those about you not to ask the organist of their church to play, in any ceremony of this kind, the minuet from *l'Arlésienne*, the transcription of the cradle-song of *Jocelyn*, or (don't laugh, please, at what I am next going to tell, for it came to pass lately in a church in Paris), the *Ange pur, ange radieux*, sung in *Faust* by the repentant Marguerite, which a mother had executed at the marriage of her young daughter!!!"

It is to laugh, surely; but *facilis descensus Averni*. From the church music of Beethoven—solemn and severe, but hardly suitable—we come to Gounod—sweet, but humanly emotional; thence we descend to the third estate, fairly represented by the text-jumble of Poniatowski's Mass in F; thence we come to "the Fourth Estate" (if we may borrow the title of one of Valdés's novels), whose name is legion and whose work lacks religious feeling and musical inspiration, but manages to omit, insert, and transpose the words of the sacred text; thence to the Fifth Estate of secular songs "adapted" to sacred words. From this it is not far to descend to the ludicrous choice of the fond mother—a song of the repentant Marguerite—for the marriage of her innocent daughter.

Apropos of funerals and marriages, and the music appropriate therefor, Archbishop Messmer legislates for the diocese of Milwaukee: "All music, vocal and instrumental, at a Catholic wedding must be appropriate—that is, truly religious in character. Any profane, theatrical or otherwise worldly pieces are prohibited. Solos and duets are also strictly prohibited. Music of this kind may be rendered at the wedding feast or banquet, but not at the sacred function of the sacrament." For funerals: "No other music, vocal or instrumental, is allowed, be it before, during or after the service, except such as is in strict accordance with the laws of the diocese. There is no sense, much less religion, in a funeral march played on the organ."

With respect to the "School Mass" of the children in the parish school, Archbishop Messmer also remarks:

By a proper selection of prayers and hymns a most delightful variety and change can

easily be arranged which will inspire the children no less than grown people with a love for the house of God. All the children, boys and girls, ought to be taught to sing as well as to pray aloud in church. It is a great mistake to let the girls along sing; still more so, to have only a select few of them to do all the praying and singing. What an endless variety of devotions in prayers and chants is offered in the different seasons and feasts of the ecclesiastical year and how easily can children thus be led gradually to an understanding of the Church's calendar and liturgy.

The singing of worthy hymns could thus be made a lesson in the varying character of the seasons of the liturgical year. The hymns ordinarily chosen for school-singing will scarcely do this; for while the praises of Our Lady, of St. Joseph, and of the Guardian Angel are extremely appropriate for children's singing, they will not of themselves suffice for that training in the sense of the liturgical seasons of the year which is now so great a desideratum. Again, in the training of the children, much attention should be given to the correct production of voice as well as to rote memorizing of hymns; and the elements of notation and sight-reading should not be overlooked. Possibly legislation, if it seeks to accomplish anything definite, should itself be definite as to the amount of time, and the character of the instruction, and the kind of hymns to be sung in the school. So it seems, apparently, to Cardinal Mercier.

Cardinal Mercier has recently ordained that plain chant be taught to the children, boys and girls, in the primary schools, says the *XXe Siécle* of Brussels. In order to bring this rule into practice and to insure its regular execution, an hour and a half every week is prescribed (instead of one hour) from the beginning of the school-year. The Italian pronunciation of Latin is also to be taught.

In his *Handbook for Catholic Parishioners of the Archdiocese of Milwaukee,* Archbishop Messmer offers a suggestive set of rules to be observed by members of a large choir:

V. Where there is a large choir in a parish, it is very advisable to have a set of rules to be observed by the members of the choir. This will help to preserve order as well as harmony among the singers and to uphold the necessary authority of the organist or director.

This set of rules might contain short directions on the following and similar points:

1. The public ecclesiastical and religious office of the church choir; the honor of being a member.

2. The qualifications required to become a member of the choir. Faults and misdemeanors that will bring on expulsion.

3. The Christian motive, devotional and religious character in the execution of the chanter's work. Use the voice for the honor of God, not for one's own. Hence the good intention at the rehearsals and in church. Let the chanter's song be his prayer.

4. Endeavor to understand the meaning and object of the liturgical functions and chants. This will help to understand the reasons of the laws regarding church music and inspire the chanters with the right spirit and sentiments when chanting the sacred songs.

5. Punctuality in attending the rehearsals and the sacred functions in church.

6. The personal conduct of the members: (a) pious and Christian behavior in the house of God; hence avoid unnecessary talk and moving about, in fact, anything to interfere with proper attention and devotion; (b) reverence for the priest, be he rector or assistant: (c) respectful obedience to and indulgent patience with the director or leader

of the choir; (d) kindness and considerate regard toward the other members; no jealousy; (e) patient perseverance in the practice of difficult parts; (f) humble submission of private judgment regarding the selection of the music to be sung or the parts to be taken.

7. Days and hours for rehearsals and for sacred services, forenoon, afternoon, evening. Turn or change of members for certain functions, if advisable to insure attendance of a sufficient number.

8. Social features or functions of the choir, if any at all.

It will be an easy matter to impress children or a children's choir with the reasons and practical importance of the above rules. Adult members of a Catholic church choir will also, as a rule, gladly allow themselves to be led into the true spirit and the beauties of the secred liturgy and services of the Church, if the priest will devote but a little of his time to some occasional instructions, by way of simple and familiar conversations with his choir, on this subject always so attractive to the Christian soul.

In the "Causerie musicale" referred to above, M. Gastoué announces that in the *Schola cantorum* of Paris (*cf.* CHURCH MUSIC for July, pp. 283-287, giving some interesting reminiscences of its foundation, growth, and character, by a former pupil, Mlle. Duchamp), "whose importance increases from year to year" (says M. Gastoué), two new classes have been added—a course in higher musical theory and solfaing, and a course for interpreting piano-music; both of these courses are advanced in character.

Further on he narrates an incident which was recalled to mind apropos of the distinction he makes between music written properly for the church and that which is written for secular ends:

"I recall a cruel but just answer made recently by one of our zealous confrères, the choirmaster of a basilica frequented by pilgrimages, in answer to an objection against the uninspiring character of the music performed under his direction. His music, it seems, did not 'excite the nerves enough'—in other words, it was too religious for church-music. He replied:

"'Well, my dear sir, when one wishes his nerves excited he does not go to church.'"

Truly, as the writer remarks, "what we seek in church is help to sustain us, assuagement of our sorrows, sweet balm for soul and spirit, gentleness and strength for coming battles. To such ends ought music lend itself; and of old in the basilicas of Rome the highest praise accorded to the singers was that their melodies flowed forth 'as sweet as honey.'" The comparison is good; but Tennyson presented a more restful image in the lines:

> Music that gentlier on the spirit lies
> Than tir'd eyelids upon tir'd eyes.

OFFICIAL ANNOUNCEMENT FROM THE PITTSBURG DIOCESE.

Parish Schools.

At a meeting of the Diocesan School Board, held November 7, 1907, the following resolutions were adopted and referred to the Rt. Rev. Bishop for his approval:

Resolved, That the Chevé system of sight reading in music, and the Rialp method of voice culture be selected for use in the parish schools of the diocese.

Resolved also, That the following selection of hymns and patriotic and home songs be taught in all parish schools:

HYMNS FROM ROMAN HYMNAL.

Advent—No. 117, Creator Alme Siderum; No. 118, O Come, O Come, Emmanuel.

Christmas—No. 122, See! Amid the Winter's Snow; No. 127, Adeste, Fideles.

Lent—No. 136, O Come and Mourn; No. ——, Stabat Mater.

Easter—No. 151, Christ, the Lord, is Risen To-day; No. 152, Christ is Risen from the Dead.

Blessed Sacrament—No. 8, Jesus, my Lord, my God, my All; No. 10, O Bread of Heaven; No. 29, O Salutaris Hostia; No. 32, Tantum Ergo; No. 35, Tantum Ergo.

Sacred Heart—No. 45, To Jesus' Heart all Burning; No. 47, To Christ, the King of Peace; No. 51, Sweet Heart of Jesus.

Blessed Virgin—No. 69, Salve Regina; No. 167, Hail Virgin! Dearest Mary; No. 170, Maiden Mother.

St. Joseph—No. 109, Hail! Holy Joseph! Hail; No. 112, Joy of the Saints.

Guardian Angel—No. 106, The Holy Angels.

General—No. 6, Holy God, We Praise Thy Name.

Patriotic Songs—America; Flag of the Free; Salute the Flag; The Star Spangled Banner.

Home Songs—Home, Sweet Home; The Old Folks at Home; Cradle Song, by C. T. Steele; Lullaby, by C. T. Steele.

C. M. Hegerich, Sec'y.

Approved November 15, 1907.

✠ Regis Canevin,
Bishop of Pittsburgh.

The Superintendent of the schools has been instructed to see that each teacher is provided with a copy of the course of study recently adopted for the diocese; that the course is faithfully followed and the text-books selected by the School Board are used in all the schools.

C. M. Hegerich, Sec'y.

Pittsburgh, November 25, 1907.

Commenting on the oratorio concert given in Chicago, 10 December, by the Paulist Chorister Society, under the leadership of Father Finn, the (Chicago) *Daily News* says:

A fine audience approved the concert of the Paulist Chorister Society last evening in Orchestra Hall under the auspices of well-known patronesses. The choir consisted of one hundred boys in surplice and cassock, adding a picturesque value of color to the attractive stage picture; while Father William J. Finn, the director, was the graceful and dominant figure in the foreground. There was a basic background of heavier male voices; a string orchestra with harp, re-enforced by the organ. This Chorister Society made its first appearance last season and has made decided advance during that interim, as Father Finn is not

only an earnest and able director but understands that strange and evanescent gift—the voice of a boy—and secures therefrom a reliable, responsive value free from overtones. Father Finn swings a fine, free baton and secures precision in a way that modifies youthful enthusiasm and obtains an interpretative value full of meaning; there is nothing rushed in the procedure, and the discreet avoidance of forced climax was grateful. The boy soloists gave a good account of themselves individually, in trios and in quartets.

The following program was rendered:

PART I.

1. Organ Solo, "Suite Gothique".....*Boellman.*
   (*a*) Introduction—Chorale.
   (*b*) Minuet Gothique.
   (*c*) Prière à Notre Dame.
   (*d*) Toccata.
   } Mr. Dunham.
2. "Ave Verum Corpus".....*Theodore Dubois.*
   Master Doody,
   with the Paulist Chorister Society of Chicago.
3. "The Lord is Mindful of His Own"—Contralto Aria from "St. Paul"....*Mendelssohn.*
   Master Huyck.
4. (*a*) "The Birth of Morn".....*Leoni.*
   (*b*) "Garden Romance".....*Grant-Schaefer.*
   (*c*) "An Irish Folk Song".....*Foote.*
   Mr. Brewster.
5. "The Lark's Carol".....*Newton.*
   Master Doody.
6. "Rolling in Foamy Billows"—Bass Aria from "The Creation".....*Haydn.*
   Mr. Holmquist.
7. "O Loving Father".....*Riego.*
   Master Sommers.
   Accompanist—Mr. Grant-Schaefer.

PART II.

8. Descriptive Address—"The Holy City".....*Rev. William L. Sullivan, Paulist.*
9. "The Holy City".....*Alfred R. Gaul.*

The Paulist Chorister Society, of Chicago.
Father Finn, Conductor.

SOLOISTS.

Soprano,	Master Will Doody.	Mezzo Soprano,	Master Ralph Sommers.
Alto,	Master Ernest Huyck.	Tenor,	George Brewster.
Bass,	Gustav Holmquist.	Organist,	Arthur Dunham.

At the twelfth Diocesan Synod of New York, held on 26 November, 1907, Archbishop Farley touched on the subject of music reform. We quote from the (New York) *Catholic News* (30 Nov.):

Speaking on the subject of church music, His Grace said he was pleased to find that much progress had been made in carrying out the instructions of the Sovereign Pontiff. A recent census of the parish churches in the diocese taken by the Commission on Church Music informs us that fifty-five churches now have male choirs and twenty other churches are preparing and hope soon to be in the same position. The Proprium of the Mass is being

rendered regularly in a large number of churches in musical notation or modo recitativo, whereas previous to the Motu Proprio it was practically omitted or forgotten by all church choirs, with very few exceptions. The custom is gradually being introduced of singing at funerals the whole or greater part of the Requiem Mass in plain chant by male voices, frequently by boys alone. The result of inquiry has brought out the additional information that organists, as a rule, exclude all music contrary in spirit or character to the requirements of the Motu Proprio of Pius X. The Diocesan Commission on Church Music will shortly be able to issue a list of Masses and other musical compositions suited to divine service.

From this it will be seen that about one-fourth of the churches in the diocese of New York have either installed, or are preparing to install, male choirs. The gradual introduction of the rubrical prescription concerning the Proper of the Mass is also a noteworthy fact. The expediency of issuing a catalogue of permissible music may, however, be doubted. It is not a necessity; and if, when issued, it be universally disregarded, it will be provocative of derision and harmful; for every law openly disregarded becomes a menace to all law-giving power and authority.

Father Bonvin asserts in the *Voix de St. Gall* that such catalogues are not lived up to in this country. And—as a parallel illustration of liturgical laws openly disregarded in New York City itself—we may quote the following paragraph from the New York *Times* (18 Dec., 1907):

A mass for night workers will be celebrated at 3 o'clock on Christmas morning by the Rev. Father Evers, of St. Andrew's Church, Duane Street and City Hall Place.

A quartet consisting of Miss Emma L. Ostrander, soprano; Mrs. Helen O'Donnell, alto; Emmet Lennon, tenor, and Arthur S. Somers, baritone, will sing Haydn's sixteenth mass. Bernard O'Donnell will play the organ. This is the rest of the program:

Prelude, "Stille Nacht, Heilige Nacht."
Kyrie (No. 16).....*Haydn.*
Gloria in Excelsis (No. 16).....*Haydn.*
Credo (No. 16).....*Haydn.*
Offertory, "Pastores Erant Vigilantes".....*Lambillotte.*
Sanctus (No. 16).....*Haydn.*
Agnus Dei (No. 16).....*Haydn.*
Postlude, "Adeste Fideles".....*Haydn.*

Admission to the service will be by ticket only.

This extract from the *Times* was sent to us by a correspondent who wrote: "A specimen of what is still being done in N. Y. in spite of all reports to the contrary." Therein lies the danger: the scandal of an openly published program violating liturgical laws (possibly, indeed, with permission of the Ordinary, but not stating that fact) and violating a certain kind of religious modesty in the publication of the names of the soloists. This program, giving the "numbers" and the names of the artists, is followed by the statement that admission to the "service" will be by ticket only. It reads like the announcement of a theatrical performance—although doubtless the provision requiring tickets is a necessity for keeping night-roisterers out of the church. But why print a program?

Referring to the address of Archbishop O'Connell to the newly consti-

tuted diocesan musical commission of Boston, the *Pilot* (21 Dec.) remarks editorially:

One thing is certain: the reform of church music will be prosecuted vigorously throughout the Archdiocese of Boston. All music unworthy of the house of God will be banished therefrom. As to the composition of the choirs, details will be announced as soon as they are perfected. The work is in good hands; and the Archbishop himself is a master of the Divine Art.

In the same issue of the *Pilot* a correspondent who signs himself "A Choir Member" writes that "the Archbishop's action in reserving to himself the presidency of the music commission" shows that His Grace, like the Holy Father, considers "the question of music in the churches of capital importance." Repeating the words of the Pope: "Among the cares of the pastoral office . . . a leading one is that of maintaining and promoting proper order in the House of God," the correspondent asks:

Is it to be inferred from those words that disorders reigned or were tolerated in the Catholic churches of Boston? The question can be answered only one way: So far as music is concerned, the gravest relaxation, not to say disorder, reigned and was hitherto tolerated, with the exception of the Cathedral only, in all the leading or minor Catholic churches of this city—a relaxation solely traceable, of course, to a complete disregard of, or perhaps a more culpable lack of compliance with, the rubrics and the liturgy, as set forth and prescribed by the Church for every day of the year.

In this respect, the unfortunate negligence of pastors and the ignorance of choir-directors led to all sorts of abuses in the past. For instance, the proper offertories of the Masses were never observed; Introits and Graduals were entirely left out; words were frequently mutilated, and musical compositions used at services exhibited most atrocious license with respect to the text; often, in the latter, words or entire sentences were carelessly omitted by the composer, or if not actually omitted, so shamefully cut up by staccato marks and other liberties as to be unrecognizable.

Other faults were more outrageous still; for instance, the undue and ridiculous repetition of words, often of those whose significance is of such grave import that the slightest tampering with them seems almost a sacrilege; the tiresome and interminable fugues at the close of three out of five numbers; a loud and altogether too profuse playing of the organ; an utter disregard on the part of the singers and of the organist, whose concerted efforts seemed, so to speak, to conspire to keep the poor priest waiting on an empty stomach as long as possible at the altar; lastly, the character of the music itself, more suitable for the concert-hall or the theatre than the house of God.

To these deficiencies should also be added the proud and, of course, legitimate desire of the soloists to "show off" their skill by means of long, nay, very often endless, solos; the soprano, with her trills and other fiorituras, suggestive of the Marchesi vocalises; the contralto, with her low, serene and æsthetically penetrating vocal gifts; the tenor, with a touching and easy-flowing falsetto, when not with a ravishing and eminently artistic flight or pause along those exalted regions accessible only to him and to the Tamagnos or the Carusos; at last the basso, with his sombre or roaring vibrato, when not with a prolonged and restful sojourn along Pluto's and Proserpina's domain.

All these achievements may be very beautiful, and possibly very effective, but they do not glorify God; they glorify only the singers and the man at the organ, and such is no doubt the opinion of the church officials, judging from the most welcome announcement, which is to usher in an era of reform in the sacred music, such as Boston has never dreamed of before.

One subject of great solace arising from the relaxed conditions just described is that Boston was not alone guilty of exceeding, in the province of music, those bounds of moderation beyond which the church gallery assumes the appearance of a concert-hall, if not of a theatre; other cities, large and small, in this Union were, and still are, as refractory as Boston.

It is a heart-searching arraignment of the conditions that have prevailed in that most flourishing diocese of Boston—Catholic, cultured, wealthy, progressive. In its disregard of the pathetic implorings and commands of the Holy Father some publicists read a scandal to the land. Thus the *Canadian Month* (Dec., 1905) remarked (p. 403) under the heading of "Boston Disloyalty:" "It will be remembered that we printed some time ago part of a 'program' of music performed in real theatrical style at . . . . Church, Boston. These good . . . . still keep telling people that they are as strong as ever in their opposition to the Pope." Truly, it did look like advertising to the faithful the scant respect which those vowed to obedience could nevertheless exhibit to the command of the Holy Father. The *Month* follows on with further comment in the same vein, and then prints the programs published in the *Calendar* of that church for Christmas, which include the names of the soloists—men and women—and the various compositions rendered from Mozart, Rossini, Mercadante, the "Recital on the Grand Organ at 7 p. m.," etc. The *Month* concludes:

> The Pope's pleading does not seem to have touched these Boston hearts; and, of course, it could not be expected that Mgr. Falconio would produce any effect. "Let a heart free from sin . . . be our gift to the Christ-Child on Christmas Day," says the writer of the article on Advent [in the *Calendar* of that church]; as if the fourth commandment were for poor persecuted lay people only.
>
> Even the *Sacred Heart Review* has lately given way by referring to some liturgical music, although it has so far not made any allusion to the *Motu Proprio*, and so leads Boston in keeping up the boycott of the Pope.

"As if," indignantly writes the editor, "as if the fourth commandment were for poor, persecuted lay people only." The editor who wrote thus was, we think, a priest. We shall not pass on the moral case, as to whether or not the "poor, persecuted lay people" have any moral justification for censuring the apparent (to their minds the obvious) disobedience shown by their spiritual guides to the higher spiritual guides of all, both clergy and laity. But it is easy to see that the doctrine of obedience to spiritual authority can hardly be preached with grace by those who even *seem* to disregard flagrantly any command given by their own spiritual superiors when that command does not chime in happily with traditions and prepossessions of the preachers. "He only is fit to command," declares the author of the *Following of Christ*, "who has himself learned to obey."

Publications Reviewed.

L'Esthétique de Jean-Sébastien Bach. Par André Pirro. Paris: Librairie Fischbacher (Société Anonyme), 1907 (538 pages, paper binding).

The author was singularly well qualified, from the standpoint of the historian of music, from that of the practical musician, and from that of a spirit sensitive to all the delicate beauties of music, to investigate the spirit of J. S. Bach. The results of this inquiry he presents to us—a veritable monument of the his-

tory of musical art. In popular appreciation, Bach stands in the story of music like an Alp—commanding, remote, aloof, with its summit lost in the clouds of heaven. Our author shows, nevertheless, that however magnificent was his attainment, that attainment was not an abrupt departure from the past, but that Bach knew and consciously profited by those elementary conceptions of the language of music which composers in every age have shared. Music must express emotion and intellectuality. Bach is wonderfully intellectual in his music, but he is not therefore "dry" or merely "scholastic," but palpitating with life and with a desire to express his soul to his hearers with energetic precision in musical language.

The author is a great admirer of Bach; but he does not allow that admiration to exhaust itself in brilliantly-worded appreciations of the master-worker, whom he wishes to make known to us in his most intimate spirit. The volume before us is a patient comparative study of the immense field covered by the Cantor of Leipzig. The processes of that study are not only elaborate but minute. First of all, one must learn the musical alphabet used by Bach, who followed the spirit of his age in giving to human words (which are the signs of human ideas) a more or less definite musical expression in such wise that, hearing the musical word, we shall immediately recognize a clear idea expressed by it. He gives many illustrations out of the immense number at hand, of this musical language, as employed by the predecessors of Bach and by Bach himself (pp. 21-40), in respect of the ideas suggested by the ascending or descending direction of musical motifs. Then, in the second chapter, the motifs are examined and analyzed in respect of their content—repeated notes, arpeggios, fragments of scales, chromatic or diatonic characteristics, etc., and in the third chapter with respect to their varying rhythms. Thus far the author examines the symbolism of isolated themes; he next considers them as combined—as acting and acted upon in the complex of parts in a complete composition: "It is easily understood that, in a composition of several parts, the successive evolutions of the voices, their meetings and separations, their harmonies and discords, can beget a multitude of images, in which, thanks to the subtle resources of musical language, there are reflected some lineaments of the ideas expressed by the words." The next two chapters are devoted to the exposition of Bach's devices in instrumental accompaniment and in orchestration. Of special interest to composers of music for church services will be the following chapter (VII) on the musical translation of the text. Many church-composers of unquestioned ability and musical taste have nevertheless erred in their musical exposition of the sentiment of the text. The question becomes concrete when we consider such a phrase as "resurrectionem mortuorum" in the Nicene Creed. The thought of the phrase is undeniably a triumphant, joyous one; and yet some composers have forgotten this fact in their addiction to mere musical word-painting, and have given to *mortuorum* a sudden grave tempo and a melancholy motif utterly at variance with the meaning of the word as it occurs in the cited phrase. How does Bach fare when subjected to this test of appropriateness between, not merely the textual word and the musical translation, but the textual thought and its musical exposition? It is said that Coleridge was so great an admirer of Shakespeare that he could find practically nothing to criticise in his idol. Our author is more tem-

perate in his admiration for Bach. On the present point he remarks (p. 248): "It happens very often that Bach allows himself to be troubled by the images which the isolated word suggests to him, so as to forget the idea presented by the complete text. Certain words are so strictly bound up, in his mind, with precise and definite musical motifs, that sometimes he abandons himself without reflection to the impulse going out from the word. There are abundant examples of this. In the first recitative of the alto in the Weihnachts-Oratorium we find over the words "cease weeping" a clearly-marked motif of sorrow accompanied by chords of the diminished seventh. . . ." Other illustrations are given of this over-minute word-painting which is really destructive of the sense of the textual passage. The next chapter deals with the different forms (the recitativo, the aria with da capo, the arioso, the lyric fugue, etc.) employed by Bach in his vocal music. The following chapter will prove of much interest to the church-musician. Not infrequently Bach used for his sacred compositions certain adaptations of previous compositions written for secular purposes. This is one of the things forbidden by the *Motu proprio*—a thing we are accustomed to associate with the names of Mozart, Weber, Mercadante, and a thing of very common practice on the part of choirmasters, who will, without reflecting on the grave inappropriateness involved in the transaction, adapt operatic and other secular melodies to an Ave Maria, an O Salutaris, etc. But how does Bach succeed? Our author shows that the operation is not attended with any conflict between the sacred words and the adapted secular composition; that the German words of the original composition give place to the Latin words of similar import either in strict literal meaning or in general sentiment. The author gives ample illustration of this fact—a fact creditable both to the musical genius and the deep spirit of reverence of Bach. The chapter is very interesting. The author next considers the instrumental music of Bach and its power and method of expression, and in the closing two chapters deals with the Italian and French masters, whose works offer a fruitful field of investigation when we attempt to study the formation of the musically expressive language of Bach; and with the personal character of Bach—his religion, his moral and mental characteristics, and his relation to the musical taste of his day.

The volume contains an alphabetical table of proper names (eleven columns), an alphabetical list of the vocal compositions of Bach cited in the volume (five pages), a catalogue of the works of Bach, and a general and a musical bibliography (both together comprising eight pages). The author is to be cordially congratulated on the exhaustive character of this permanent contribution to Bach literature, and the publishers are to be felicitated on the elegant typographical style in which the volume has been issued.

Voice Production in Singing and Speaking, Based on Scientific Principles. By Wesley Mills, M. A., M. D., F. R. S. C., Professor of Physiology in McGill University and Lecturer on Vocal Physiology and Hygiene in the McGill University Conservatorium of Music, Montreal, Canada. Philadelphia: J. B. Lippincott Company. 1906. Price, $2.00 net.

This volume will prove of much service to all who have to use the voice in

public speaking or singing, although it is of special interest to singers. The author was a student and assistant of the late Sir Morell Mackenzie, the famous laryngologist, and states in this volume the convictions supplied by a personal study of the subject of voice production, extending over twenty years. He is well equipped for such a task both from the practical and the theoretical side, and fulfils in himself very largely the conditions he lays down, page 152:

> It is not too much to say that the ideal investigator of the registers should have a practical knowledge of general anatomy and physiology, together with a detailed and exact knowledge of the vocal organs; be versed in the laws of sound; have an adequate knowledge of music; be capable of examining himself with the laryngoscope (auto-laryngoscopy); possess an acute ear for the pitch and quality of tones; be himself able to use his voice at least fairly well in singing and speaking; be provided with the all-important ballast of common sense, and an impartial mind longing above all things to learn the truth.

In the two chapters (X and XI) devoted to the subject of the registers, the author happily illustrates the above-mentioned requisites. It is a tanglewood for the inquisitive student; but in showing the student the way out, the author is an interesting as well as a competent guide. There is a natural prejudice amongst teachers of singing against the "medical man" and his scientific apparatus. "Laryngoscopy will never teach you how to sing," they object; and their remark is wholly correct. On the other hand, many voices have been ruined by incompetent teaching; and that teaching must be thought incompetent which graduates a student able to sing well enough for a brief career, but unable to conserve the voice, by scientific training in its proper management, for a career which ought to cover many years. The purpose of this volume is not to supersede, but to assist, the laborious art of the teacher and the long seasons of practice of the pupil. Such volumes are apt to prove "heavy" reading and to frighten away the prospective learner. Dr. Mills writes very interestingly, however, and will stimulate, rather than deaden, the student's enthusiasm. The book is crown octavo, 282 pages, and has 63 illustrations. The type is large and clear, and the illustrations excellent.

The Office of Compline. In Latin and English, according to the Roman Rite, with full Gregorian Notation. Rome, Tournai: Desclée & Co. 1907. Pp. 50.

The office of Compline is one particularly suited for smaller churches, as it is much easier than Vespers. With very slight exceptions it remains the same all through the year, and all the Psalms are sung to the one tone, the eighth. It is, moreover, a very nice office. No doubt it wants the splendor given to the Vespers by the five Psalms with their varying antiphons and the fine Canticle Magnificat with its antiphon of special grandeur. But it has all the essential forms of Vespers: antiphonal singing of psalms and Canticle, Capitulum, Hymn, Versicle, and prayer; and, in addition, it has some special features of interest, such as the *Lectio Brevis*, the Confession, and the pretty form of the *Responsorium breve*.

The present edition, as stated in the preface, is intended primarily to enable the congregation to follow the service with understanding, and for this purpose an English translation of all the texts has been added. But it is also meant for

choir-singers or congregations that join in the singing, and hence all the melodies are printed in full, the songs being pointed in the usual fashion of the Solesmes books.

The preface gives, also, useful information about the choir ceremonies at Compline. We must, however, take exception to one of the directions given. It is said there: "In the ferial office, when the *Preces* are to be said, one *kneels* from *Kyrie eleison* and during all the verses till the end of the office, except on Saturdays and Sundays, when the *Preces* are recited *standing*." The last clause is superfluous and illogical, because on Saturday and Sunday evenings the office is not ferial. But, moreover, we believe the choir is to kneel at the *Preces* not on all ferias, but only during Advent and Lent and on Ember-days. The point is not important, however, as Compline will rarely be sung on ferias.

The book is divided into two parts. In the first part Compline as sung throughout the year is given. The second part supplies the varying hymn tunes for the different seasons and feasts of saints, together with the special directions for the last three days of Holy Week and for Easter week.

The booklet, therefore, is quite complete and arranged very conveniently. Size and type are those of the Liber Usualis. We hope it will be used widely for an intelligent and prayerful rendering of Compline. H. B.

Bibl, Rud. — Praeludien-Album, enthaltend 100 Praeludien in allen Tonarten, fuer orgel oder harmonium. Universal-Edition, No. 244. Actiengesellschaft in Wien. (35 oblong pages.)

An idea of the average length may be obtained by the fact of 100 pieces being contained in 35 oblong pages. The collection is interesting and well-arranged—the keys being regularly arranged; illustrations in the minor key follow those in the major. As the signatures are constantly being altered in view of this, beginners would be helped by having a page of index supplied; and it would also be helpful for them to know that some of the illustrations are not really in any one of our modern tonalities, but (*e. g.* Nos. 29, 30, 53, 54, 74) are in the old church-modes. It might have been well to remit all such to an appendix headed appropriately. Thus the student would not be misled into associating the ancient modes with our modern tonalities. It would have been desirable, for instance, to have noted that No. 29, by Girolamo Frescobaldi, is in the first mode (and not, as it is placed, among illustrations in D-minor), and has for *canto fermo* the *Ite missa est* of *Dom. infra annum.* P. T.

Casimiri, Presb. Raphael, Op. 22: Cantus varii in Quadragesima et in Hebdomada Sancta. Edizione Marcello Capra, N. 1128-1134.

The seven numbers are issued separately as follows: No. 1128 (containing the Gradual and Tract of Spy Wednesday, for A., T. I., T. II., B); No. 1129 (the *O Redemptor* for the consecration of the Holy Oils on Holy Thursday, for A., T., B.); No. 1130 (the Canticle *Benedictus* at the end of lauds for Thursday, Friday, Saturday — the Triduum of Holy Week, or *Tenebrae*, sung on Wednesday, Thursday, Friday afternoons—in falsobordone for A., T., B., alternating with the Gregorian Psalmtone of the First Tone); No. 1131 (the hymn

Vexilla regis prodeunt for A., T. I., T. II., B.); No. 1132 (the Psalm *Miserere* at the end of lauds in the triduum, in falsobordone, alternating between two choruses, A., T. I., T. II., B., and A. T.); No. 1133 (the *Turba* part of the "Passion" for Palm Sunday—*i. e.*, according to St. Matthew—for A., T. I., T. II., B.); No. 1134 (the *Pange lingua* and *Tantum ergo* for A., T. I., T. II., B.). The collection is very serviceable, especially for choirs in which the voices of boys who have not been trained to read with ease need not be distributed between treble and alto, but can be concentrated on the learning and the rendition of a single part.

Complete Vespers for the Feasts of the B. V. M. (Solesmes Version). Edited, and organ accompaniment transcribed, by Ignace Mueller. Fischer's Edition, No. 2988. Organ accompaniment, 60c.; voice part, 15c.

Chant Requiem and Libera (Vatican Version), with Antiphons, Canticle and Psalm for the Final Absolution, translated into modern notation and harmonized by Ignace Mueller. Fischer's Edition, No. 3075. Price, 60c.; vocal part, 10c.

Vocal Part of the above. Fischer's Edition, 3075a. Price, 10c.

For an appreciation of the "Complete Vespers," see Church Music for September, "Comment on the Musical Supplement," page 348. It was a good thought of the editor to furnish two melodies for the *Ave Maris Stella*. It should also be noted that the four Anthems B. V. M. are also given, together with the simplified version of the *Salve Regina*. In the "Chant Requiem and Libera," etc., the transcription into modern notation comprises all the Gregorian melodies of the Vatican Edition. This is unquestionably preferable to the method adopted in one of the recent modern transcriptions of the Requiem, of giving the Graduale only in recitation. The responses to the celebrant are also written out in full, with appropriate organ harmonization, and the Benedictus Canticle is printed in full, in its proper place. Provided with this work, a choir will simply have to turn page after page, and find itself *au courant* with the Mass and the Absolution at every point. The Vocal Part, published separately, is handy in form, and like all the other issues of the Fischer Edition, very neat and clear in typography, and printed on stout paper.

Cantate Domino, Sammlung von Hymnen und Motetten componiert von P. J. Jos. Vranken. Wed Van Rossum: Utrecht.

Most, if not all, of the twelve items contained in this collection are built on Gregorian themes, and the name of the composer is sufficient guarantee that the little works which he created from them are not only pregnant with the spirit of devotion and adoration to the Blessed Sacrament, but also model examples of the refined and inexhaustible influence of Plain Chant on pure vocal church music. Every style, from the simple homophonic to the more elaborate of the school of Palestrina, is represented; number twelve might even have been written by an old master himself. We cannot but strongly recommend these hymns and motets to choirs who wish to prepare themselves for an adequate rendering of the works of the writers of the sixteenth and seventeenth centuries.

THIRTEEN MOTETS FOR ONE, TWO, AND THREE VOICES, arranged by J. Gubing. Fischer.

Considering that such composers as Father Bonvin, Witt, Koshe, Kornmueller, and Hanisch are represented by one or more items in this collection, it may be confidently recommended, especially as the arrangement makes it possible to omit (*ad lib.*) the alto and baritone part.

QUINQUE HYMNI DE SS. SACRAMENTO composuit Adolph Gessner. Schwann.

These hymns are dignified in character and well suited for processional performances. The setting of the Trombone parts (whether considered as an accompaniment to the voices or as independent phrases, forming short little pre- and postludes) is very effective. Especially would out-door processions gain greatly in pomp and impressiveness if hymns like the present ones were rendered by a full choir.

FEESTMIS "HAEC DIES" voor vijfstemmig gemengd Koor gecomponeerd door P. J. Jos. Vranken. Wed Van Rossum.

To write a five-part mass in strict double counterpoint is one of the hardest tasks a composer might select for himself. Vranken is a master in contrapuntal writing, and his missa "Haec Dies" is a work of pure vocal art, such as we find only very seldom nowadays. He has very successfully embodied the beautiful Gradual of the Dominica Resurrectionis into the various parts of his mass; from the opening strain at the Kyrie (being only a strictly rhythmical version of the "haec dies" phrase) to the last *dona nobis*, we cannot help feeling that it is the true Gregorian spirit which dominates and makes each page so interesting. The organ is sparingly, and therefore most judiciously, used; it is silenced when the rich harmonies do not require a further support and where the "reine vocalsatz" would lose in its purity and effectiveness if it was overshadowed by an instrumental accompaniment.

MISSA "O QUAM GLORIOSUM EST REGNUM," by P. J. Jos. Vranken. Op. 20*b*. Wed Van Rossum.

This mass is a masterpiece, built upon and woven out of the strains of the Antiphon to the Magnificat in the II Vespers of the feast of All Saints. It is shorter and easier than the mass "Haec Dies" and, although written for three voices only, is full of characteristic and scholarly passages. We confidently recommend it to the attention of choirs where only a few voices, sopranos and men, are at the disposal of the organist, and where the range of voices has not as yet fully developed. The compass of the soprano never exceeds D and the tenors have only solitary high F to contend with.

UNISON MASS IN E FLAT, by J. H. Cornell. Fischer.

Organists who wish to advance congregational singing will certainly applaud E. J. Biedermann's efforts to popularize Cornell's little work. It is rubrical, de-

votional, and simple in its melodic progressions. Yet it is effective. The cadences never tire; on the contrary, they assist the singers to proper phrasing, a matter of the greatest importance when a body of voices sing in unison. Besides, a full and representative choir is sometimes an utter impossibility (ex. gr. when holy days fall on week days, or one or the other of the leaders is absent, or school children are called upon to sing during a high mass). On all such occasions the whole (or portions) of a mass like the present one would be most welcome to singers who have not as yet mastered the more difficult settings of the Gregorian Chant.

Funfzig Thematische Tonstucke für die orgel componiert von Max Springer. Pawelek: Regensburg.

In this collection the composer has given a very interesting addition to our organ literature. As the title already explains, the fugato, or free imitation, style is predominant in all the larger numbers, and even in the shorter items the thematic element was not lost sight of. The gradation of difficulties is quite perceptible in each successive number and well calculated to assist students to gradually overcome and master the more advanced technicalities of organ-playing. If we are not mistaken, the composer endeavored to combine modern tonality, or the chromatic element, with the severer and more diatonic style of the older school of Catholic organ-playing, and his labor has not been in vain; only sometimes he makes us too conscious of his intention and leads us to combinations and progressions which come as a surprise. Still they are interesting and show that the writer is well conversant with the intricacies of counterpoint and of an expert extraneous modulation and modern harmonization.

Hymnus "Veni Creator Spiritus." Auctore P. J. Jos. Vranken. Wed Van Rossum.

On reading through Vranken's "Veni Creator Spiritus" one thought and wish was continually and forcibly present within us, viz., "if we only had more of such inspired and imposing tone pictures!" The whole setting appears to us as a rich flower, ever varying in its quaint and sometimes strong, sometimes soft, colors, a flower which budded up out of the opening strains of the Gregorian hymn, and whose original leaves, in the form of the well-known triplet figure, spread and spread in ever-growing intensity around the prayer to the Holy Ghost. It is a masterly production, full of spirit, full of devotion in the vocal parts, and combining originality with richness in the free style of the organ accompaniment.

Missa in Honorem S. Ignatii de Loyola, III vocibus aequalibus concinenda, auctore P. Griesbacher. Pawelek.

A beautiful work of moderate difficulty, thematic and almost diatonic in character, and inspired by true devotion and a consciousness of the sublime text. If properly rendered by a well-balanced choir of female or boys' voices it cannot fail to create and leave a great impression.

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IX. On the Characteristics of the Gregorian Modes.
X. On the Six Transposed Modes.
XI. On Psalmody; Psalm-tone (Intonation, First Reciting-note, Mediation, Second Reciting-note, Termination); Festival and Ferial Tones.
XII. On the Rendition of Chant; Neums; Chant-Dialects.
XIII. On the Accentuation of the Neums; their Growth and Derivation.
XIV. The Accentuation of the Modes.
XV. Notation of the Vatican Edition of the Liturgical Chant Book.

WILL BE SENT FOR EXAMINATION TO RESPONSIBLE PARTIES